"The Record That Changed My Life!"

METALLICA • R.E.M. • KISS • DAVE MATTHEWS • VAI • KORN • PANTERA
LOU REED • U2 • RUSH • MARILYN MANSON • JIMMIE VAUGHAN & MORE!

GUITAR WORLD®

5 SONGS
METALLICA "Hero Of The Day"
TOOL "Stinkfist"
NIRVANA "Aneurysm"
VAN HALEN "You Really Got Me"
BUSH "Swallowed"

JANUARY 1997

TALK TRASH

bush

GAVIN & NIGEL
Stick It To The States

VAN HALEN
the interview Part 2

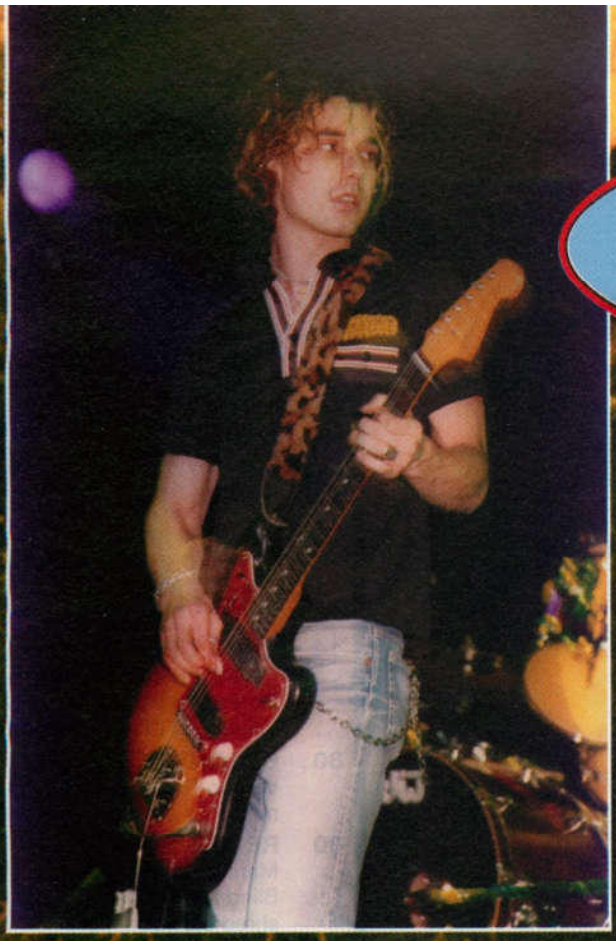
PUMPKINS BOX SET!
an exclusive guide by Billy Corgan

$4.50 $4.95 Canada

01 >

0 71486 02135 3

Can OZZY OSBOURNE save metal?

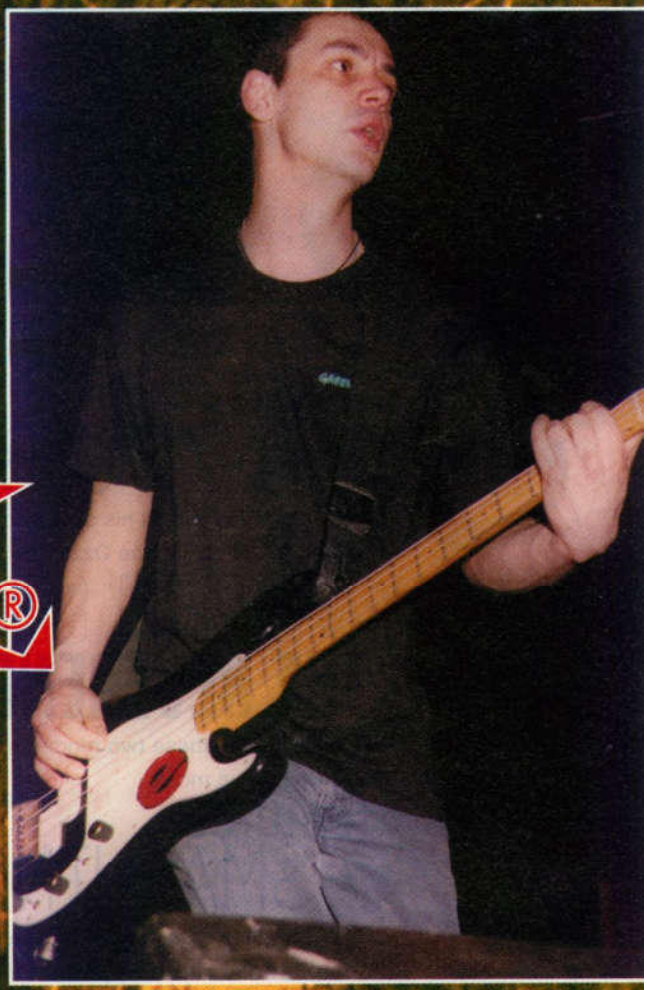


GAVIN ROSSDALE - GUITAR & VOCALS

BUSH

PLAYS

ERNIE BALL®



DAVE PARSONS - BASS

NIGEL PULSFORD - GUITAR

SLINKY® GUITAR AND BASS STRINGS

BUSH'S CD "SIXTEEN STONE" IS AVAILABLE ON TRAUMA RECORDS

Photos by Pete Black ©1996. Background painting by Gilian Spilchuk.

CONTENTS

JANUARY 1997

VOL. 17, No. 1 JANUARY 1997

profiles

21 OZZY OSBOURNE The grandpappy of Heavy Metal launches his own record label and makes plans for his new touring metal circus, the Ozz Fest.

26 BRIAN SETZER VS THE REVEREND HORTON HEAT Rockabilly, say these two modern masters of the form, is the original punk and alternative music.

features

32 SMASHING PUMPKINS Billy Corgan and James Iha tell the story of their all-B sides and singles compilation, *The Aeroplane Flies High.*

40 BUSH Bush's photogenic frontman Gavin Rossdale and co-guitarist Nigel Pulsford deny charges of grunge larceny while praising their own new album, *Razorblade Suitcase.*

54 RAY DAVIES The Kinks' supercool co-founder examines the band's glorious past and talks up *To the Bone,* a collection of acoustic renderings and intimate live recordings of classic Kinks tunes.

88 THE RECORDS THAT CHANGED MY LIFE Artists from across the rock spectrum identify the album that mattered most.

82 EDDIE VAN HALEN Part II: Eddie's take on Van Halen's *Best Of* collection.

Cover photo by Alastair Thain & Nil Johnson
This page: Lisa Johnson, Nil Johnson, Danny Clinch Guitar; Kwaku Alston

DEPARTMENTS

14 TUNE UPS
Presidents of USA; Monkees; Corey Stevens; Sublime; Steve Vai; Social Distortion; more.

80 60 MINUTES
Vernon Reid shares the hour of music he couldn't live without.

90 REVIEWS
Marilyn Manson; Danzig; Pig; Blind Melon; Danny Gatton; shred blowout; more.

107 COLLECTOR'S CHOICE
Willie Nelson's Martin N-2; a classic Black Sabbath photo.

185 IN GEAR
Your technical troubles solved!

186 SOUNDCHECKS
Washburn, Godin and Fernandes electric-acoustics; B.C. Rich Mockingbird; S.I.B. Varidrive; Top Hat King Royale.

195 NEW EQUIPMENT
The latest and greatest in the world of gear.

214 TRENDS
The name game: How the struggle for ownership of a band's moniker can inspire some vicious infighting.

MASTER CLASSES

119 LOW AND BEHOLD
By John Paul Jones

121 WILD STRINGDOM
By Eric Johnson

123 ASTRO INK
By White Zombie's J.

125 TALKIN' BLUES
By Kenny Wayne Shepherd

TRANSCRIPTIONS

BASSLINES INCLUDED:

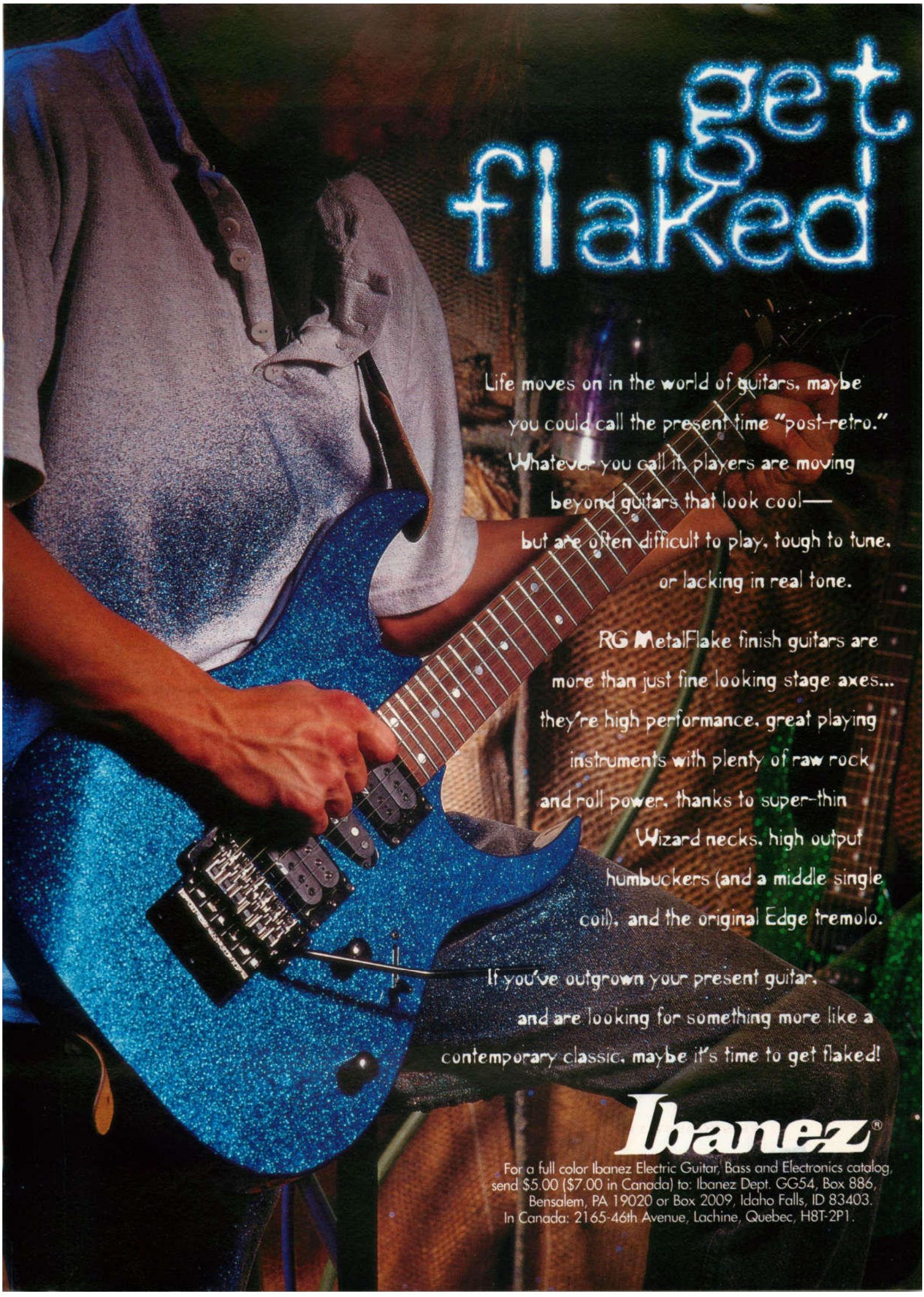
127 "HERO OF THE DAY"
Metallica

138 "STINKFIST"
Tool

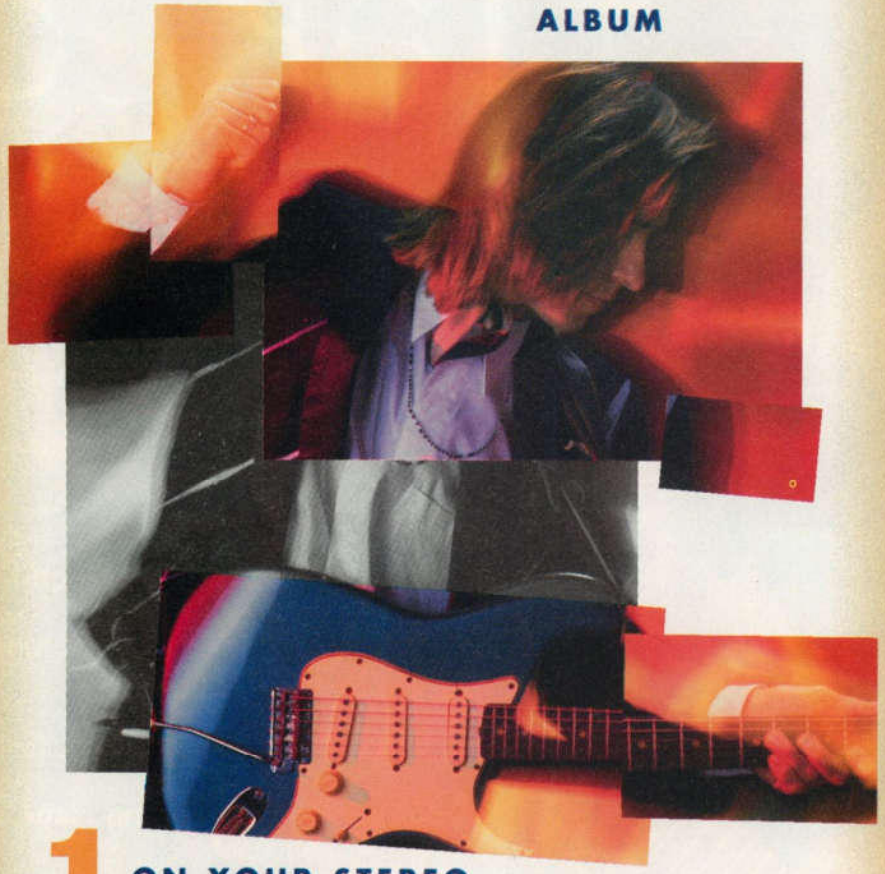
147 "SWALLOWED"
Bush

154 "YOU REALLY GOT ME"
Van Halen

161 "ANEURYSM"
Nirvana


get flaked
Life moves on in the world of guitars, maybe you could call the present time "post-retro." Whatever you call it, players are moving beyond guitars that look cool— but are often difficult to play, tough to tune, or lacking in real tone.
RG MetalFlake finish guitars are more than just fine looking stage axes... they're high performance, great playing instruments with plenty of raw rock and roll power, thanks to super-thin Wizard necks, high output humbuckers (and a middle single coil), and the original Edge tremolo.
If you've outgrown your present guitar, and are looking for something more like a contemporary classic, maybe it's time to get flaked!
Ibanez®
For a full color Ibanez Electric Guitar, Bass and Electronics catalog, send $5.00 ($7.00 in Canada) to: Ibanez Dept. GG54, Box 886, Bensalem, PA 19020 or Box 2009, Idaho Falls, ID 83403. In Canada: 2165-46th Avenue, Lachine, Quebec, H8T-2P1.

3 WAYS TO LISTEN TO THE NEW ERIC JOHNSON ALBUM



1 ON YOUR STEREO

VENUS ISLE

The eagerly-anticipated follow-up to his gold album "Ah Via Musicom."
Produced by Eric Johnson and Richard Mullen.

2 ON LINE

PREVIEW FIVE BRAND NEW SONGS FROM VENUS ISLE

Available only on the Eric Johnson website at www.ericjohnson.com.

WIN A PERSONAL PHONE CHAT WITH ERIC JOHNSON

Got a burning question that Eric Johnson has to answer personally?
Then log onto the website and enter the Person-To-Person contest by January 3, 1997.
If you're a winner, you'll get five minutes on the phone with EJ himself. Winner or not,
you can hear all fifty minutes of conversation in playback on the
Eric Johnson website, beginning early next year.

3 ON TOUR

See Eric Johnson Live with Steve Vai and Joe Satriani.

WE SUGGEST YOU TRY THEM ALL

BEST BUY

©1996 Capitol Records, Inc.

GUITAR WORLD

JANUARY 1997 VOL. 17, NO.1

PUBLISHER: Stanley R. Harris
EXECUTIVE PUBLISHER: Dennis S. Page
ASSOCIATE PUBLISHER/ADVERTISING: Greg Di Benedetto

EDITOR-IN-CHIEF: Brad Tolinski
DESIGN DIRECTOR: Peter Yates
EXECUTIVE EDITOR: Harold Steinblatt
MANAGING EDITOR: Tom Beaujour
MUSIC EDITOR: Jimmy Brown
ASSOCIATE EDITOR: Chris Gill
ASSISTANT EDITOR: Jeff Colchamiro
SENIOR EDITORS: Andy Aledort, Alan di Perna, Askold Buk, Tom Gogola, Alan Paul
MAYOR OF SEATTLE: Jeff Gilbert
CONTRIBUTING EDITORS: Jeff Kitts, Vic Garbarini, J.D. Considine
CONTRIBUTING WRITERS: Nick Bowcott, Ritchie Fliegler, Gary Graff, Eric Johnson, John Paul Jones, Joe Lalaina, Robert Palmer, John Petrucci,Charles Shaar Murray, Kenny Wayne Shepard, Isaiah Trost

DESIGNER: Buqe Osmani
DESIGNER: Anastasia Vasilakis
COMPUTER MUSIC TYPOGRAPHY: Darren West, Deborah Herman, Susan Sinclair

GUITAR WORLD ONLINE:
EXECUTIVE EDITOR: Alan Paul
EDITOR: Dan Kline
ONLINE DESIGN DIRECTOR: Dave Brubaker

TECHNICAL DIRECTOR: Jimmy O'Donnell
CONTRIBUTING PHOTOGRAPHERS: Kwaku Alston, Jay Blakesberg, Danny Clinch, Rafael Fuchs, Lisa Johnson, Kevin Knight, Lance Mercer, Sylvia Otte, Charles Peterson, Sue Schaffner, Michael Sexton, Lorinda Sullivan, Mitch Tobias
ILLUSTRATORS: Calef Brown, Paul Corio, Danny Hellman, Kirk Richard Smith, Jim Ryan, Ester Watson, Anastasia Vasilakis

PRODUCTION DIRECTOR: Roy Mosny
DIRECTOR OF PRE-PRESS: Phil Dhom
CIRCULATION/MARKETING DIRECTOR: Richard Fogel
MUSIC CLEARANCE & COPYRIGHTS: Elaine Sexton

ADVERTISING DIRECTOR: Robert Dye
ADVERTISING SALES: Lauren Goldwasser
ADVERTISING ASSISTANT: Rebekah Krell
RETAIL SALES MANAGER: Jonathan Rheingold
RETAIL SALES COORDINATOR: Yoshi Aino
RETAIL SALES: Gerry Perlinski
SINGLE COPY SALES MANAGER: Richard Ciotta

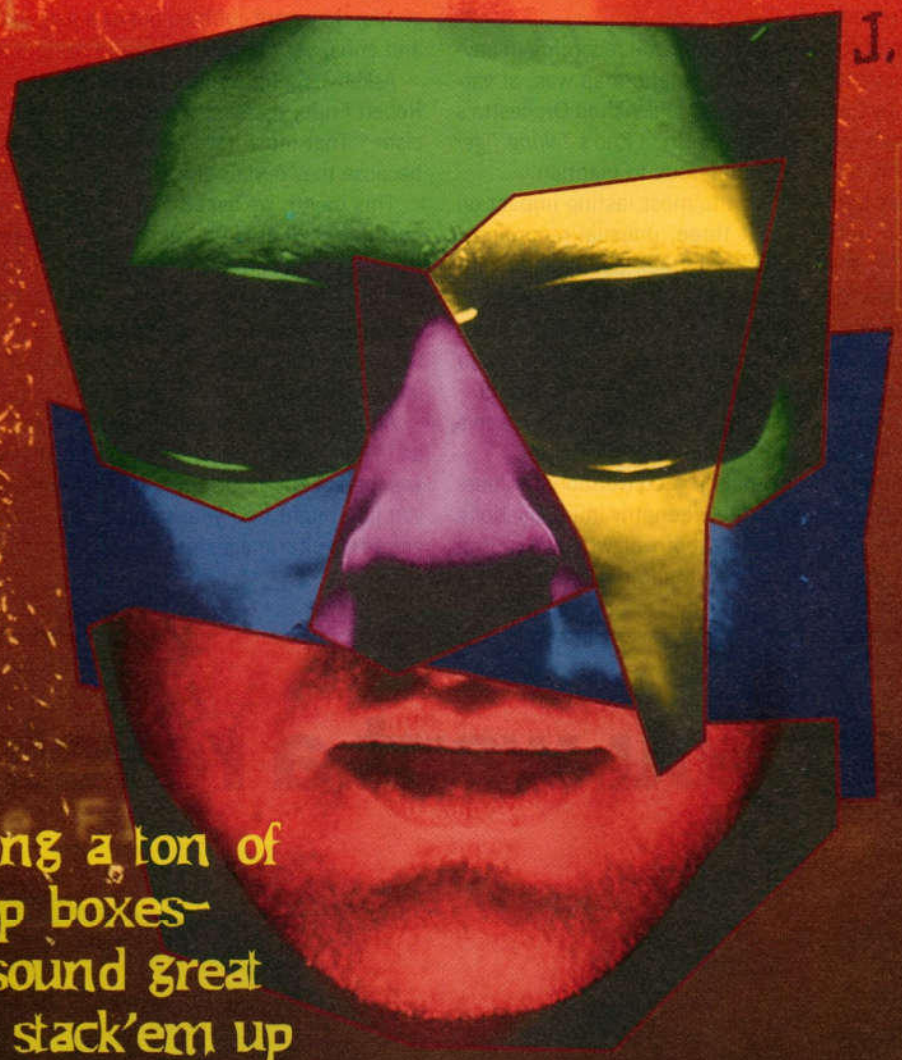
EDITORIAL AND ADVERTISING OFFICES:
1115 Broadway; New York, NY 10010
(212) 807-7100 Fax: (212) 627-4678
Email: sounding.board@guitar world.com.
World Wide Web Page:
http://www.guitarworld.com

Subscription Inquiries and Change Of Address:
(303) 678-0439

AUDIT BUREAU OF CIRCULATIONS

CREATE YOUR OWN MONSTER

J. - WHITE ZOMBIE



"It's like having a ton of cool stomp boxes— the effects sound great and you can stack'em up any way you want. I use it all the time."

-j

TUBE FEX™ - TUBE GUITAR PREAMP & EFFECTS PROCESSOR

The MONITOR Magazine is a publication filled with the latest information musicians want to know. To receive 4 issues for only $5 (price good in U.S. only) send check or money order to: Monitor Magazine, Peavey Electronics, 711 A Street, Meridian, MS 39301 (601) 483-5365 • Fax (601)486-1278 • http://www.peavey.com • AOL KEYWORD: PEAVEY • CompuServe: GO PEAVEY • ©1996

PEAVEY®

THE WOODSHED

THE BIG ONE

WE ALL HAVE one—an album that not only changed our approach to music, but altered our very existence. Eddie Van Halen encountered the controlled chaos of Cream's *Live Cream* and became a man. Eric Clapton heard Robert Johnson's *King of the Delta Blues Singers* and still hasn't recovered.

It is, admittedly, difficult to pinpoint one pivotal recording in anyone's life, let alone a musician's. My own genetic map was, at various times, restructured by Clapton's *Layla,* Mahavishnu Orchestra's *Birds of Fire,* Jimi Hendrix's *Band of Gypsys,* Brian Eno's *Taking Tiger Mountain By Strategy* and others too numerous to mention.

But the music that has perhaps had the most lasting impact on my life may be found on not one, but three, unusual recordings. Between 1972 and 1974, the English prog rock band King Crimson released a trio of truly disturbing albums: *Larks' Tongues In Aspic, Starless And Bible Black* and *Red.* Each combined the brute power of metal with the harmonic and rhythmic sophistication found only in modern classical music and free jazz. As a young guitarist/violinist seeking new musical horizons, I found Crimson's uncompromising art-rock to be nothing short of a revelation.

While these three albums did not rock in a conventional, blues-based manner, they had many other virtues. Lengthy improvisations like "Fracture" and "The Talking Drum," both of which featured tense interplay between guitar, violin and Mellotron, possessed a strange, exotic power and mystery that begged to be deciphered—even though their obtuse, internal logic seemed to contradict any kind of conventional music theory. Even Crimson's more structured pieces, like "Lark's Tongue In Aspic: Part Two," "Red" and "Fallen Angel," were completely original in form. Like avant-rock Frankensteins, they were cobbled out of a jagged collection of musical odds and ends, yet managed to stand upright and roar ferociously.

Asked how he would characterize the essence of King Crimson, Robert Fripp, the band's guitarist, replied, "energy, intensity, eclecticism." That must have been what initially attracted me to Crimson, because they remain the qualities I look for in music to this day.

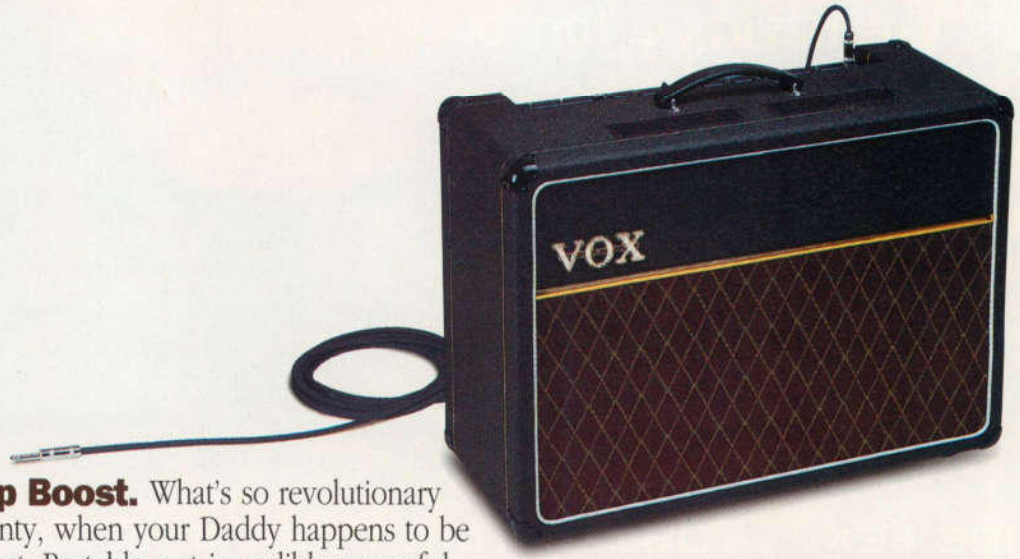
This month we asked many of your favorite artists to answer the question, "What is the record that changed your life?" Some of the responses will surprise you, others will cause you to clap your hands; still others will cause the blood to rush from your face. We'd like to extend a special *Guitar World* thanks to the artists who did their best to answer this difficult question. All of them, no doubt, will be amply rewarded in the afterlife.

Additionally, we would like to invite you, dear readers, to take crayon in hand and let us know about the discs that permanently warped *your* perspectives. Be short, be profound, be funny, be pompous, and you just might find your name in an upcoming issue of the world's greatest guitar magazine.

BRAD TOLINSKI
Editor in chief

PHOTO ILLUSTRATION BY ANASTASIA VASILAKIS

You say you want a revolution?



Introducing the AC15 Top Boost. What's so revolutionary about a 15 watt Class A amp? Plenty, when your Daddy happens to be the legendary Vox AC30 Top Boost. Portable, yet incredibly powerful, the AC15 comes with great features like Master Volume, All-Tube Reverb and Tremolo. Best of all, this legendary Vox sound can now be yours for *under a grand!* Which, in itself, is pretty revolutionary.

VOX

©1996 Vox Amplification, 89 Frost St., Westbury, NY 11590. The AC15 is available in a three speaker configurations. See your local dealer for details.

Generations.

Steve Wariner with his Fender Custom Shop Telecaster® and his son Ryan with his Traditional Series Stratocaster®.

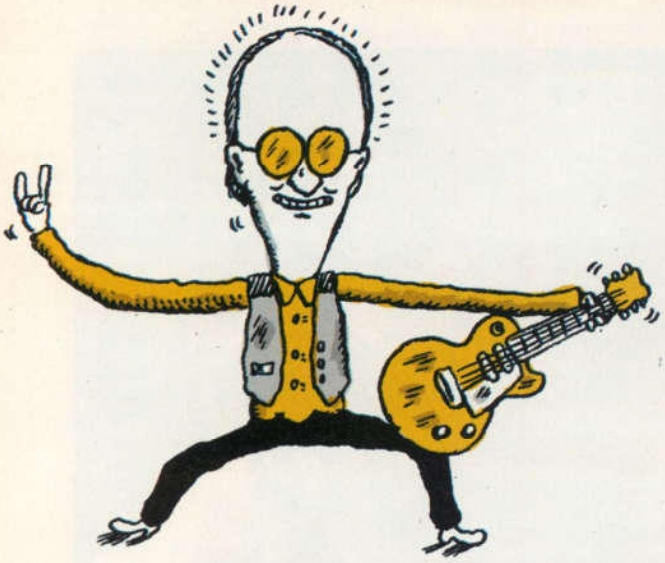
Steve Wariner's latest release, "No More Mr. Nice Guy" on Arista records.

Photo by Jim McGuire

Fender®

© 1996 FMIC For more information on Fender Guitars, Basses & Amplifiers send $3.00 shipping and handling to:
Fender Generations 7975 N. Hayden Rd., C-100 Scottsdale, AZ 85258 ...or see our web site @ http://www.fender.com

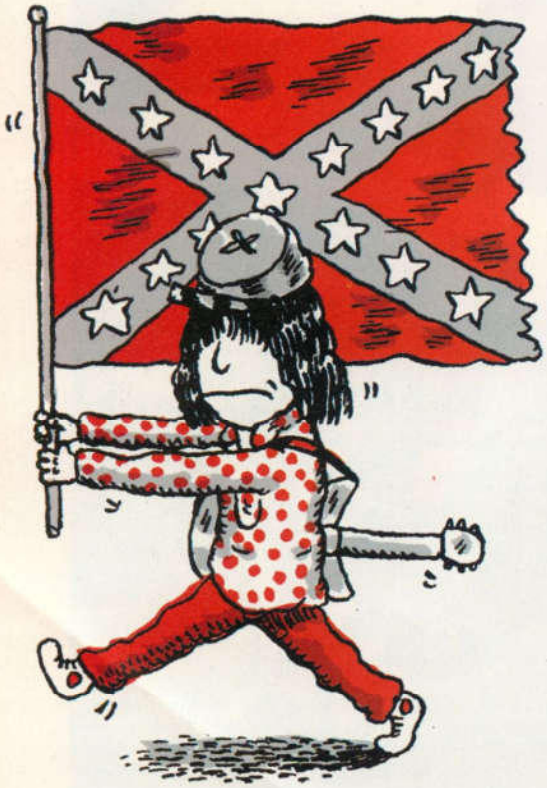
SOUNDINGBOARD



TWIN GEEKS?

WHILE READING YOUR magazine *[October 1996, page 103]* my heart nearly stopped when I thought I saw a picture of Paul Schaffer playing guitar. Luckily for us, it was just Joe Satriani sporting his new "do." Rock on, Satch!

—Marc Villarreal
Alice, TX



WIG PARTY

I thought I knew everything there is to know about my favorite band, R.E.M., but Vic Garbarini's interview with Peter Buck flipped my wig. Thanks for the fact-packed history of the greatest rock band ever to come out of the South.

—Lars Crespo
Macon, GA

HURDY GURDY TRUTH

I CAME ACROSS the tune-up on Donovan in the December issue, and I thought I might set the record straight about something. Contrary to popular myth, Donovan had nothing to do with Zeppelin's inception. Jimmy Page was not on "Hurdy Gurdy Man." I was the arranger and bass player on that session, and I also booked the musicians, who were: Alan Parker (guitar) and Clem Cattini (drums). I also thought that the Butthole Surfers did a particularly fine job with it, even better than the wonderfully titled "Hairway to Steven."

—John Paul Jones
London, England

(JE)THROES OF LOVE

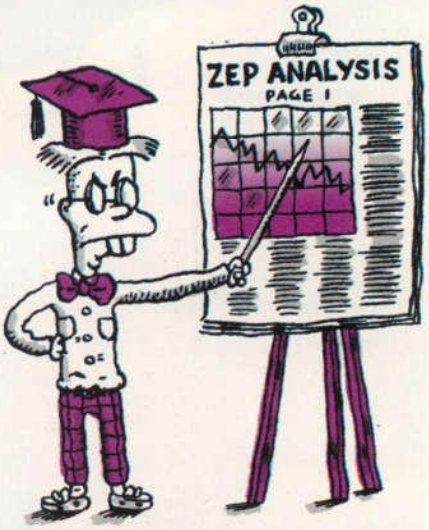
A WELL-DESERVED "thank you" for seeking out and getting one of music's most masterful minds, Ian Anderson of Jethro Tull, for your November issue. I wondered when the music press would finally catch on and question why so many people for some 30 years have been so loyal to this band. The answer is simple: Their music is ever-evolving, yet distinctively and exclusively Tull. I do, however, question your attempt to lump them in with other classic rock artists. They've never needed to "come back" because they never went away. They have always played the larger concert halls and arenas, and they predictably release new material every couple of years. It's just that the music press hasn't paid much attention.

—Tom Kimball
Norton, MA

CLASSIC CROCK

I AM WRITING in response to Camille Paglia's essay in your November issue *[Trends]*. It was very irritating to read that, in her estimation, most bands today are not "truly original," while classic rock bands somehow were. Even though she gave a brief synopsis of the evolution of rock in the beginning of her essay, in the middle of the text she manages to insulate her precious classic hard rock from all that came before it. Since she seems to idolize Led Zeppelin, let's see how truly original they were.

For the purposes of this letter, I will focus on their first album, since it presumably has more of the cosmic vision of the Sixties than their later work. Of the nine songs on that album, five are direct covers: "Babe I'm Gonna Leave You," "You Shook Me," "Dazed and Confused," "I Can't Quit You" and "Black Mountain Side." "How Many More Times" was heavily influenced by Albert King's "The Hunter" and Howlin' Wolf's "How Many More Years." Moreover, Eddie Cochran's "Nervous Breakdown" played a part in "Communication Breakdown."



Led Zeppelin were a great band. I wouldn't, however, say they were "truly original." They took their influences and appropriated musical ideas by others and put them to use. Bands today do the same thing. That's how rock was born—combining blues and country. For example, two of Elvis's earliest recordings were by Arthur "Big Boy" Crudup and Bill Monroe.

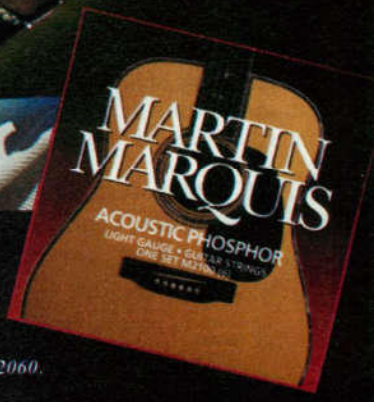
Ms. Paglia's classic hard rock bands were the musical children of their predecessors. Keith Richards was involved in a movie about a guitarist named Chuck Berry. Eric Clapton's last album was all blues covers. And Pete Townshend has acknowledged his debt to Link Wray. I suggest Ms. Paglia listen to "Rumble" next time she wants to hear some huge, aggressive chords.

—Skip
Madison, WI

Paul Corio

WHEN THE WORLD HANGS ON
EVERY STRING YOU BEND,
YOU CHOOSE YOUR STRINGS VERY CAREFULLY.

ERIC CLAPTON IN CONCERT
WITH HIS MARTIN 000-42,
EQUIPPED WITH MARTIN
PHOSPHOR BRONZE
ACOUSTIC STRINGS.



C.F. Martin & Co.
EST. 1833

MARTIN STRINGS
A Necessity. Not An Accessory.™

© 1996 C.F. Martin & Co., Inc., Nazareth, PA. For More Information Call Us: 1 (800) 633-2060.

SOUNDINGBOARD

TEXTUAL HARASSMENT

I BOUGHT YOUR October issue and loved it! I loved it so much I brought it to work. I was reading when my boss caught me. He said that if I didn't throw it away, I wouldn't have a job anymore. So if you could, please send me a new one.

—Jared Cambora
Crystal Lake, IL

CAMILLE POWER

I WOULD JUST like to say how pleased I was to find an article by one of my favorite authors, Camille Paglia, in your November issue. She is unfailingly entertaining and always provides accurate arguments in a world of philosophically obsequious bootlickers. Perhaps you could add her to your guest columnist section.

—Dakota Horn
Carnegie, OK

B.B. IS WATCHING YOU

HOW SAD THAT the Primitive Radio Gods' "Standing Outside a Broken Phone Booth with Money in My Hand" has gotten B.B. King's voice more pop radio airplay than any of B.B.'s original stuff probably ever did *[Tuneups, October 1996]*. The Gods' Chris O'Connor said in an interview that his only message to B.B. was, "Welcome to the 21st century, man." I bet B.B.'s only message to Mr. O'Connor is to please have his head and/or any small animals removed from his anus.

—Frank Frombach
Houston, TX

ADDICTED TO THAT RUSH

ALL HAIL THE Canadian power trio! The interview in your November '96 issue with the greatest bassist in the world, Geddy Lee, and the greatest guitarist in the world, Alex Lifeson, was extraordinary. In fact, the whole article on Rush was particularly enjoyable. *Test For Echo* is one of their very best albums since 1981's *Moving Pictures*. I am glad you guys didn't let the release of what I consider the best album of 1996 go by without at least an interview.

—Jaime Harper
Eden, ID

CORRECTION

In Kenny Wayne Shepherd's December 1996 *Talkin' Blues* column, the sentence immediately following FIGURE 4 should have began as follows: To bend all three strings at once, fret them all with the tip of the ring finger...

SEND LETTERS TO the Editor to The Sounding Board, *Guitar World*, 1115 Broadway, New York, NY 10010, or E-Mail us on the web at http://www.guitarworld.com.

PAUL CORIO

Rotund. Lardaceous. Corpulent.
Bodacious, even.

The XXL.
An immensely new dimension in sound.

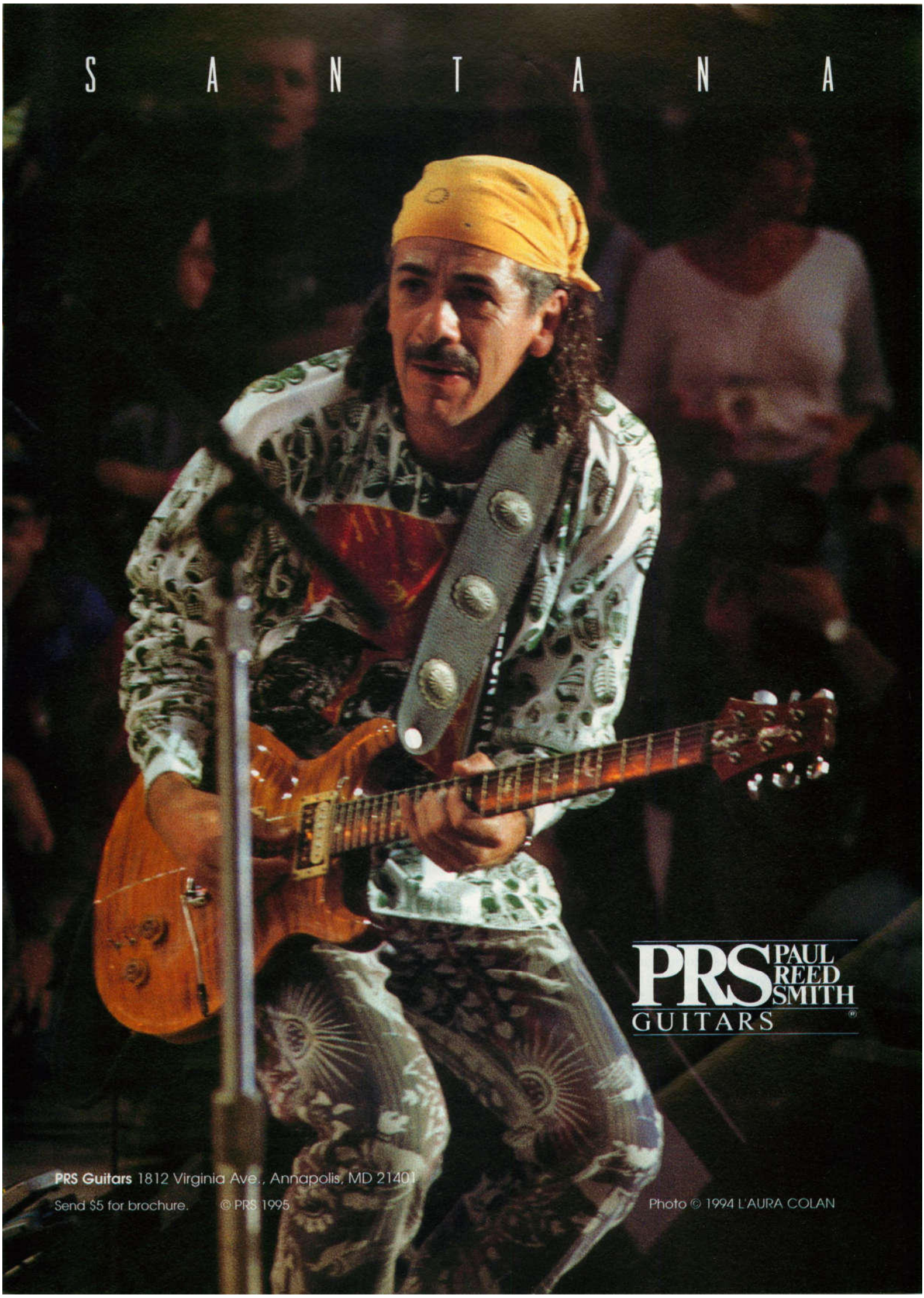
With the XXL's unique *WARP*™ control, you can now manipulate the odd and even harmonic structure within the realm of distortion. The median point yields traditional distortion, while extreme settings work particularly well with individual notes. They become smoother, fatter, thicker, juicier. Decreasing *Warp* from the median point gives you the overdrive like that of a Class A tube amp. Increasing *Warp* exemplifies rotund, lardaceous, corpulent. After the initial pick attack, the note will "sag" and constrict, then dilate and enlarge. Sustaining that note causes it to "sing."

The XXL makes it possible for you to go from "Highway to Hell," to "Bohemian Rhapsody," to "Voodoo Child" at the turn of a knob. Characteristic of all Tech 21 products, the XXL will not depersonalize your guitar tone. It brings depth and soul to any amp or multi-processor that otherwise leaves you uninspired. The XXL. Reignite your passion.

Tech 21. Consistent professional quality sound, studio to studio, club to club, arena to arena.℠

TECH 21·NYC

1600 Broadway, NY, NY 10019 • 212-315-1116 • Fax: 212-315-0825 • Manufactured in the U.S.A.

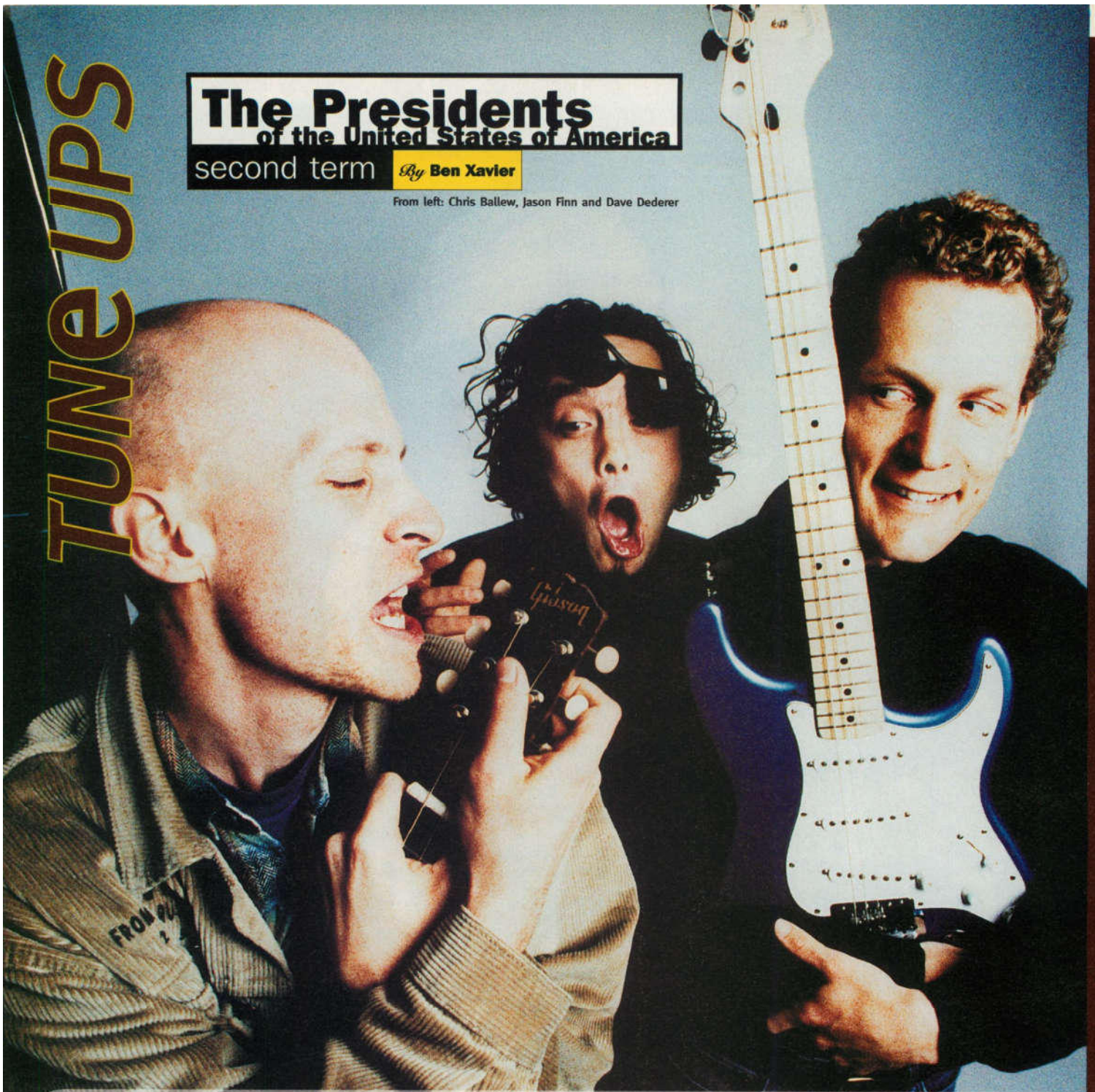

S A N T A N A
PRS PAUL REED SMITH GUITARS
PRS Guitars 1812 Virginia Ave., Annapolis, MD 21401
Send $5 for brochure.
© PRS 1995
Photo © 1994 L'AURA COLAN

TUNE UPS

The Presidents of the United States of America

second term

By Ben Xavier



From left: Chris Ballew, Jason Finn and Dave Dederer

"IT DON'T MEAN a thing if it ain't got that *sproing*."

That what?

"Sproing: a certain sound that Fender Twins and Showmans have," Presidents of the United States of America guitarist Dave Dederer continues. "A particular bounce, an airiness, a *sproing* to the clean sound."

The band that brought you millions of peaches, peaches for free, is back with one of the rockin'est, wackiest, *sproingy*-est albums of the year. The Presidents' second album, cleverly titled *II* (Columbia), is a groovy, infectious collection of overdriven sing-along ditties that boasts a bigger sound than the band's debut; Dederer even went so far as to add a couple of extra strings to his trademark three-string guitbass. And get this: there are guitar solos! "I got to stretch out à la Lenny Kravitz," says Dederer.

Well, not *exactly* like Lenny Kravitz, but a Kravitzian devotion to the over-the-top arrangement styles of the Seventies does show up in some neatly staged swirls of Fender Rhodes, piano and pedal-steel from singer Chris Ballew.

Still, the stripped-down foundation of the band—two minimalist guitars and three manic guys singing ridiculous three-part harmonies—is never obscured for long. "We tried to keep things simple," says Dederer. "We wanted to bring more sounds into it without getting too crazy."

What, the guitarist is asked, if the album fails to match the double-Platinum success of its predecessor?

"If it's all over in two years," says Dederer, "I'll be perfectly happy to play music with my friends, or get a job if I have to. I'm thankful to have had this episode in my life."

LISA JOHNSON

Corey Stevens

vaughannabe

By Alan Paul

FANS CONSTANTLY ASK Illinois native Corey Stevens what part of Texas he's from. It's an understandable mistake, for everything about Stevens, from his wide-brimmed black hat and turquoise rings to his searing, slightly overdriven Strat sound, evokes the late Good Texan Stevie Ray Vaughan in both style and sound.

"I think Stevie Ray was the best, and a lot of people agree with me," says the guitarist. "It's really uncomfortable for me to even discuss my relationship to his music; it ends up sounding either inaccurate or corny. I don't know if it was a spiritual thing or what, but all I can tell you is I got a lot better after he died."

Stevens celebrates his mysterious improvement on his debut album, *Blue Drops of Rain* (Discovery), a collection of blues tunes redolent of Vaughan, Albert King and Eric Clapton. Stevens recorded it two years ago to sell at his shows and disseminate abroad in hopes of landing some foreign gigs. Instead, the tiny Los Angeles indie label Eureka picked it up, selling enough copies to make some regional charts and attract the attention of Discovery Records, who have re-released the album, bringing Stevens to an ever-increasing national audience.

"There are many out there who love Clapton and Stevie Ray and aren't getting enough of it," Stevens says. "I'm happy to fill that niche. I was nervous about how the SRV fans would react to me, but mostly they think I'm carrying his torch. They tell me all the time that Stevie must be smiling down on me. Thankfully, they're not expecting anyone as good. There's nothing terribly original about my music, but I'm just trying to touch people. After all, if you don't have an audience, you've got nothing."

whammy bar

DAVID LEE ROTH, SAMMY HAGAR, GARY CHERONE... We're starting to feel a little confused over this game of **VAN HALEN** frontman musical chairs. Maybe things would be clearer if, in the future, Van Halen's name was changed to accomodate whoever happened to be the lead singer of the band at that moment. Here are some potential lead singers, and possible concomitant band names: Van Halen + Darius Rucker = **VAN HOOTIE**; Van Halen + Morrisey = **VAN MORRISEY**; Van Halen + Lou Reed = **VAN HEROIN**; Van Halen + Scott Weiland = **VAN METHADONE**; Van Halen + Christopher Cross = **VAN SAILIN'**; Van Halen + Rick James = **VAN JAILIN'**; Van Halen + Bob Weir = **VW VAN**; Van Halen + Chevy Chase = **CHEVY VAN**; Van Halen + Satan = **VAN DAMNED**... Any suggestions of your own? Mail them to *Guitar World*, attention Van ?, *1115 Broadway, New York, NY, 10010.* The best five submissions

Monkees Reunite

daydream believers

By Gary Graff

THE NEWLY RELEASED *Justus* (Rhino) marks the first time that the Monkees, the original pre-fab four—Davy Jones, Mickey Dolenz, Mike Nesmith and Peter Tork—have made music together since 1968. And while the other three have spent some of the past decade hawking Monkees oldies like so many bunches of Chiquitas, guitarist Mike Nesmith rejects the notion that he's been a hold-out.

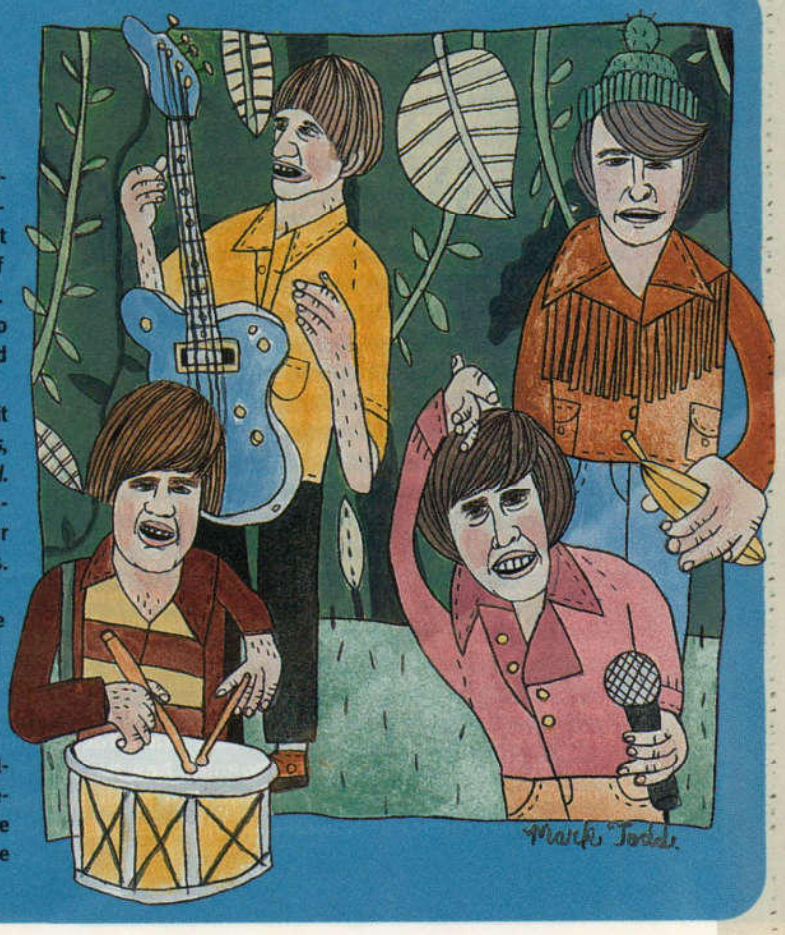
"That was an unfortunate perception. It wasn't true," says Nesmith, who was busy making the film *Square Dance* when the Monkees' first MTV-fueled reunion tour hit the road in 1986.

"In my own mind, I've always been a part of the group," he says. In fact, it was Nesmith who picked up the phone to get everyone together for *Justus*, inspired by a chance listen to the song "Circle Sky," from the group's film *Head*.

"He called and asked if we wanted to get together and play some Monkees thrash—the kind of music we play," says Tork. "We turned up our amps, played as loud as we wanted and it was right there, no problems. It was as good as it ever was."

Justus slams open with the group's new take of "Circle Sky," and the energy level never falters. Now the Monkees are talking about a possible tour (Hendrix is unavailable; opening acts should apply now) and maybe another Monkees film. Not bad for a band that—as Nesmith likes to point out—doesn't exist.

"There really is no Monkees, is there?" he says with a laugh. "It's really a television show, and the Monkees can never exist outside the framework of that television show. Each of us is comfortable in our role as one of the Monkees, but *role* is an important word. Mickey's take is that we're kind of like Spinal Tap."

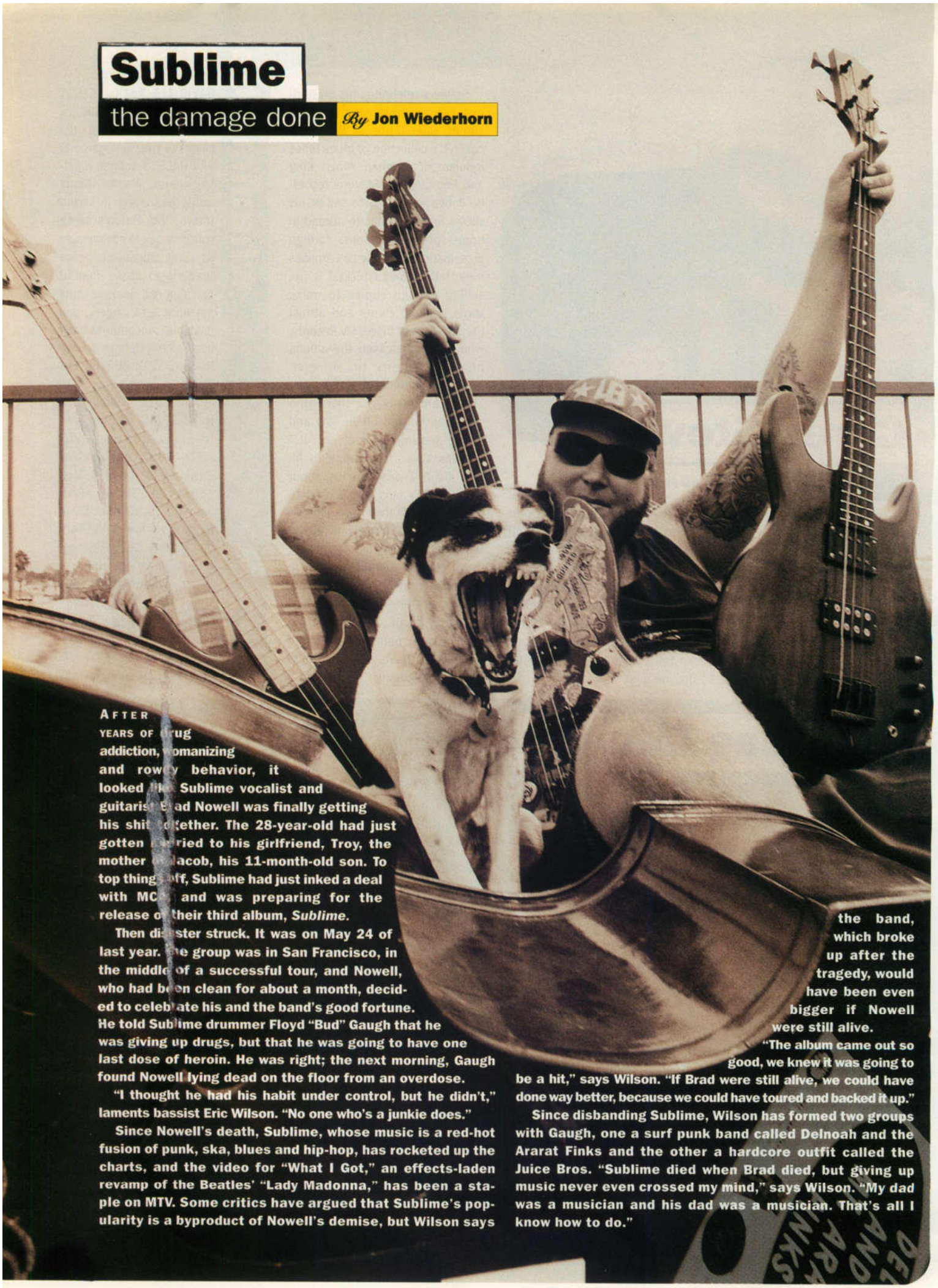


RIGHT: MARK TODDS TOP: MITCH TOBIAS

Sublime

the damage done

By **Jon Wiederhorn**



LISA JOHNSON

AFTER YEARS OF drug addiction, womanizing and rowdy behavior, it looked like Sublime vocalist and guitarist Brad Nowell was finally getting his shit together. The 28-year-old had just gotten married to his girlfriend, Troy, the mother of Jacob, his 11-month-old son. To top things off, Sublime had just inked a deal with MCA and was preparing for the release of their third album, *Sublime*.

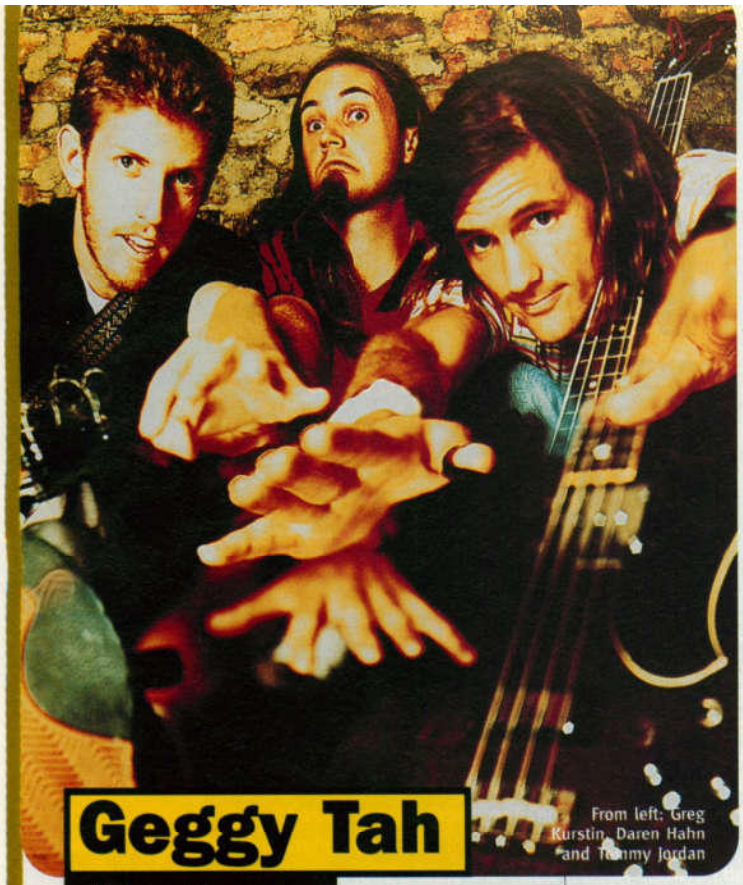
Then disaster struck. It was on May 24 of last year. The group was in San Francisco, in the middle of a successful tour, and Nowell, who had been clean for about a month, decided to celebrate his and the band's good fortune. He told Sublime drummer Floyd "Bud" Gaugh that he was giving up drugs, but that he was going to have one last dose of heroin. He was right; the next morning, Gaugh found Nowell lying dead on the floor from an overdose.

"I thought he had his habit under control, but he didn't," laments bassist Eric Wilson. "No one who's a junkie does."

Since Nowell's death, Sublime, whose music is a red-hot fusion of punk, ska, blues and hip-hop, has rocketed up the charts, and the video for "What I Got," an effects-laden revamp of the Beatles' "Lady Madonna," has been a staple on MTV. Some critics have argued that Sublime's popularity is a byproduct of Nowell's demise, but Wilson says the band, which broke up after the tragedy, would have been even bigger if Nowell were still alive.

"The album came out so good, we knew it was going to be a hit," says Wilson. "If Brad were still alive, we could have done way better, because we could have toured and backed it up."

Since disbanding Sublime, Wilson has formed two groups with Gaugh, one a surf punk band called Delnoah and the Ararat Finks and the other a hardcore outfit called the Juice Bros. "Sublime died when Brad died, but giving up music never even crossed my mind," says Wilson. "My dad was a musician and his dad was a musician. That's all I know how to do."



From left: Greg Kurstin, Daren Hahn and Tommy Jordan

Geggy Tah

drive time

By Jeff Colchamiro

THE FIRST THING most people notice about Geggy Tah is their odd lyrics. In "Whoever You Are," the breakthrough single from the band's sophomore album, *Sacred Cow* (Luaka Bop/Warner Bros.), the song's narrator thanks a driver for allowing him to change lanes on the highway.

"The song's success is helping us get to our gigs on time," guitarist Greg Kurstin chuckles. "When we're driving now, we can just say, 'Don't you know who we are? Let us through!' "

But people are taking note of the band for more than just the unusual subject matter of their lyrics; their music is a unique stew of diverse instruments and sounds. "Whoever You Are," for example, features a catchy pop vocal melody, a hip-hop beat... and a trumpet solo.

"We didn't make a conscious effort to add a lot of different elements," Kurstin explains. "We crave certain sounds, and we just use whatever we have."

Sacred Cow was recorded in "the big bedroom" of bassist and vocalist Tommy Jordan's house (their self-titled debut was recorded in "the little bedroom"), and features Kurstin and Jordan on a variety of instruments, including button organ, trumpet, clavinet, piano, cello, violin and triangle. The result is a wacky, lighthearted collection of tunes that are all over the musical map, but still have a common sound and spirit held together by Jordan's melodic vocals.

Kurstin and Jordan both listen to a wide variety of music, ranging from classical to jazz to modern rock, styles that find their way into the Geggy Tah sound. "My favorite place to shop for music is garage sales, where you can get 20 records for two dollars," Jordan says. "I find some gems in there.

"Milli Vanilli was a big influence, too," he whispers conspiratorially. "Greg and I are secretly the modern Milli Vanilli. No one's found us out yet."

whammy bar

will win a cool prize...

In the wake of Gary Cherone's departure, **EXTREME** have called it quits. Expect a solo album from **NUNO BETTENCOURT** in the near future.

The music of **ROBERT JOHNSON**, "the King of The Delta Blues," has been reborn in *Columbia/Legacy's* newly remastered and reconfigured edition of the essential *Robert Johnson—The Complete Recordings*. Approximately three years

ago, superior new source recordings of Johnson's late-Thirties sides were discovered deep in the bowels of the Iron Mountain storage facility in upstate New York. Thanks to these sources, as well as some excellent-quality 78 r.p.m. records

Steve Vai

classical gasp

By Chris Gill

EVERYTHING SEEMED NORMAL as the 65 members of the Kilbourn Orchestra assembled onstage at the Eastman Theatre, in Rochester, New York, last September 28. But the stack of Marshall and Bogner amplifiers near the cello section hinted that it was not going to be an evening of Bach, Mozart or Stravinsky. Instead of showcasing the talents of a world-class violinist, internationally renowned pianist or legendary tenor that night, conductor Joel Thome had chosen to spotlight the work of a different kind of virtuoso—guitarist Steve Vai.

"I've wanted to do this since I was six years old," says Vai. "It's great to play with my band, but it's overwhelming to hear my music performed by a 65-piece orchestra." In addition to the orchestra, Vai was accompanied by Phillip Bynoe on bass and Mike Mangini on drums. The symphony performed several of Vai's songs, as well as a couple of Frank Zappa compositions and Thome's original piece, "Vaibrations," which he wrote especially for the event. Titled *Soundcurrent: A Musical Celebration*, the concert marked the first time Vai's music was performed by a symphony orchestra.

Vai was a member of the late Frank Zappa's band when he first met Thome during a performance of the conductor's *Tribute to Edgar Varèse*, which was hosted by Zappa. Later, Vai and Thome collaborated on the Grammy award-winning *Zappa's Universe* concert, and in 1995 Vai and the Seattle Symphony performed Thome's arrangement of Zappa's "Sofa." Vai and Thome are planning a national tour of the *Soundcurrent* program for 1997.

TOP: SUE SCHAFFNER RIGHT: CHRIS GILL

ON THE RECORD

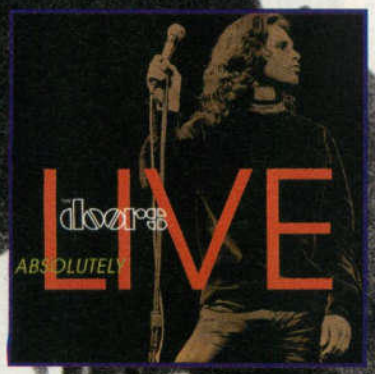
BY J.D. CONSIDINE

Classic Rock Albums Revisited

THE DOORS

ABSOLUTELY LIVE (ELEKTRA, 1970)

PRODUCED BY PAUL A. ROTHCHILD



PLAYING LIVE WAS always something the Doors did well, but as the band moved from clubs to halls to arenas, its concert dynamic changed. "When we were playing clubs, it was very much like a jazz thing," recalls guitarist Robbie Krieger. "But after a while, it got kind of wild."

This wasn't mere teen hysteria, either. "We had some teeny-boppers, but the Doors' show was not like that," says Krieger. "In fact, a lot of the time, the audience would just be dead silent, just sitting there in disbelief or something. Sometimes, after the show, they would just walk out of the room without even applauding. They were kind of dazed."

Naturally, Elektra Records was keen to capture some of that magic on record. So two multi-tracks were taken out on the road between August 1969 and June 1970, recording shows in 10 cities.

But as Krieger explains, what the band wanted to get on tape and what the label hoped to convey wasn't necessarily the same. "We weren't looking to make the image of the Doors any wilder than it already was," he says. "We, the musicians— me, John *[Densmore, drums]* and Ray *[Manzarek, keyboards]* — were mainly interested in getting the best take of the songs down so it could go on the record.

"The producer, Paul Rothchild, was more into the image thing, and he spent a lot of time looking for little things—in-between-the-song snippets that would give the listener more of a feel of what being at a Doors concert was like."

The bands desire to document perfect takes had its drawbacks. For one thing, the Doors took a lot of chances onstage, particularly with newer material. "A lot of our songs were really developed quite a bit onstage," says Krieger. "For instance, 'The End,' which turned out to be the big 12-minute thing, started out as a little two-minute love song Jim and I wrote one day over at my house. It kept growing because we would play it onstage."

Of course, that growth process meant the band would occasionally take a wrong turn or wind up at harmonic cross-purposes, and that wasn't the sort of thing Krieger and his bandmates wanted to document. "In those days, we were very conscious about perfection—no mistakes, that type of thing," he says. "Obviously, some of the newer stuff hadn't been worked out that much, so we ended up just using most of the stuff that had already been out."

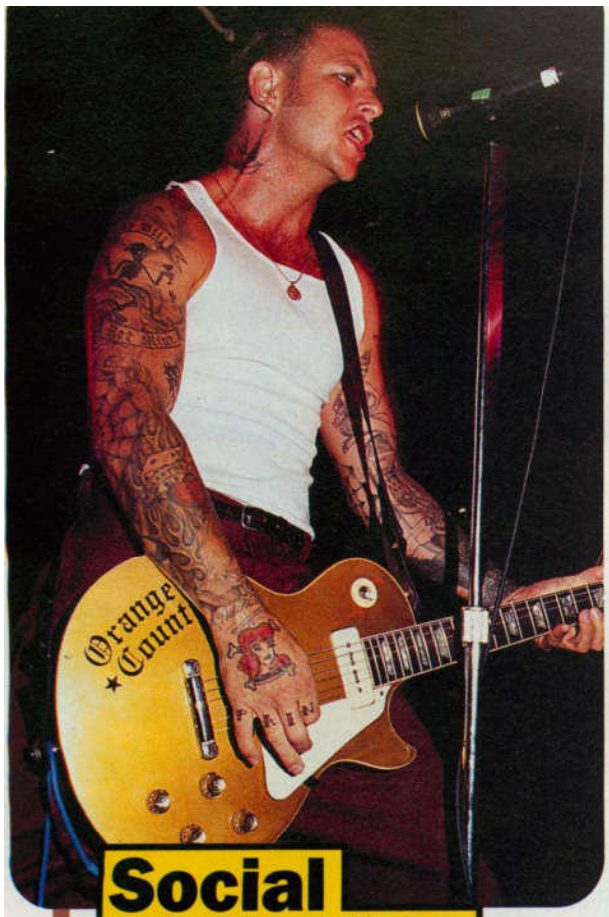
Does this mean he'd do it differently today? "Yeah," he says. "I think we would have chosen some different takes, and related more to feel than perfection of musical notes. There are a couple of live takes that we didn't use that we're probably going to put out on a box set. There's one take of 'The End' that's really good, and there's one of 'Celebration of the Lizard.' "

Krieger adds that he still has trouble squaring the sound of *Absolutely Live* with what he himself heard onstage with the Doors. "It's a whole different thing," he says. "Totally. When you're up there, and everything's loud and everything's moving, you get that interaction. It was really impressive. We didn't have the big P.A. systems like they do today, but I would say that, onstage, we were just as loud as any band is today. I mean, I had two cabinets, each of which had, like, 1,200 watts. Our soundman, Vince Treanor, made our amps and stuff.

"When you hear a tape being played back, you're hearing it more from the audience's point of view. It's just a whole different sound. In fact, when I heard the stuff back, it sounded kind of sterile. It was all close-miked, and to me, didn't really capture the sound of the live Doors.

"Maybe it's impossible to capture the real sound of the Doors on tape, at least not as I heard it onstage. Because onstage, you're hearing music being played out of what, even in those days, was probably 500 square inches of speakers moving air. At home on your stereo, you'd get maybe a tenth of that. So it doesn't have the same effect."

BARON WOLMAN/RETNA LTD.



Social Distortion

white power

By David Grad

"If I cared what people thought, I would be still pushing a mop," says Social Distortion's Mike Ness. His defiant attitude is reflected in the band's sixth album, *White Light, White Heat, White Trash* (Epic/550), a scorching combination of power chords and attitude that rages with enough primal rock fire to consume the current generation of trendy punk wannabes right down to their costly Doc Martens.

Reflecting on Social Distortion's 16-year history, the band's lead guitarist, vocalist and songwriter laughs at the notion that they could do what they do any differently. "The last thing I wanted to write was a cute alternative record," he says. "This album is about going back to the genuine emotion and rock basics that fueled the first wave of punk."

Ness cites The Rolling Stones, Ramones and X as the influences behind Social Distortion's 1983 masterpiece, *Mommy's Little Monster* (Mainline). "I think that, sound-wise, *White Light, White Heat, White Trash* is a regression back to that first record, and that you can hear us grabbing hold of our roots. But it's an evolution as well, because I had to dig really deep. You can hear that on songs like 'I Was Wrong' and 'When the Angels Sing,' which deal with sin and redemption, inner conflict, good and bad."

"Going back to basics" was also the philosophy underlying the album's recording process, so producer Michael Bienhorn used nothing but analog and vintage equipment in the studio. Ness says that while cutting the guitar tracks, he used a '68 Gold Top reissue with P-90 pickups, a few SG reissues and a Silvertone through a variety of Fenders, Marshalls and Soldanos. "Me and [fellow guitarist] Dennis Danell really wanted to get an in-your-face sound," says Ness. "Something with a bottom end that would hit you right in the chest."

whammy bar

and Sony's new 20-bit Super Bit Mapping mastering process, the new set, produced by **LARRY COHN**, sounds so warm you'll want to sell your soul to the devil to have it. Also new from Legacy is a new edition of one of the great fingerpicking collections of all time, *Avalon Blues: The Complete 1928 Okeh Recordings* by **MISSISSIPPI JOHN HURT**. The gentle Hurt's melodic, deceptively simple style is among the most appealing in all bluesdom.

SPACE IS THE PLACE: ACE FREHLEY now has his own high tech web site (**ACE-FREHLEY.COM**) that features up-to-the-minute Ace info, real time audio, online guitar lessons and hot contests. ACE-FREHLEY.COM also features a specially designed search engine that allows the user to plunder the site's archives with the greatest of ease.

Yoshiko Hirashige

live from new york

By Meredith Ochs

Guests who enter Yoshiko Hirashige's New York City apartment remove their shoes at the door in traditional Japanese style. But Yoshiko, who just began her second season as guitarist for the *Saturday Night Live* house band, is not exactly a traditional Japanese woman. Unhappy with Japan's conservative culture, she moved to New York five years ago and immediately fell into the local club scene. "I had a day job in Japan and played clubs at night, but when people at my job found out I was a rocker, their attitude toward me changed," she says. "It's different here. Musicians can express themselves freely."

As a teenager in Osaka, Yoshiko idolized hard rock bands like Kiss, Led Zeppelin and Black Sabbath. She'd been playing keyboards since the age of five, but switched to guitar when she put her first band together at 15. "I wanted to rock," she exclaims, "and keyboard doesn't rock!"

It was through the *Saturday Night Live* band's keyboard player, Leon Pendarvis, however, that Yoshiko came to replace G.E. Smith on the weekly show. "They were looking for a female guitarist, and they wanted someone who was playing in the clubs, not another studio musician," says Yoshiko. Pendarvis knew of her work with two New York-based bands, Crave and D-Cup. "I didn't really audition," she says. "We just jammed."

As a member of the *SNL* band, Yoshiko learns five or six new songs every Saturday afternoon—the only time the band gets together to practice—for that night's performance. "It's easy to read the chart, but hard to get the vibe of each song right with that little rehearsal," she says. Even harder is keeping a straight face with *SNL*'s laugh-a-minute cast on hand. "When they act funny in front of me, it's difficult to play well," she says. "I can't help myself from laughing."

CLOCKWISE FROM RIGHT: BOB GRUEN, MERRI CYN, BJ PAPPAS

"YOU WANTED THE BEST. YOU GOT THE BEST!"

The hottest band and backline in the world:

KISS & Marshall

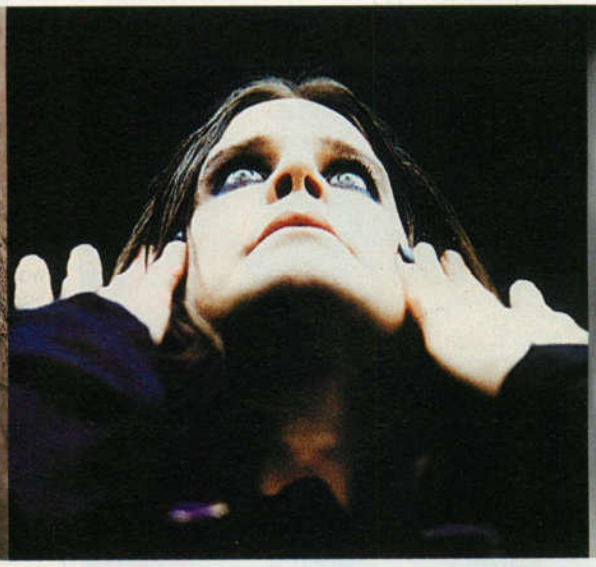
On their record breaking *ALIVE / WORLDWIDE '96-'97* tour, Paul and Ace are using Marshall 100 Watt, all-tube (4x12AX7s, 4x5881s) 2100SL-X heads and custom finished 1960BV cabinets.

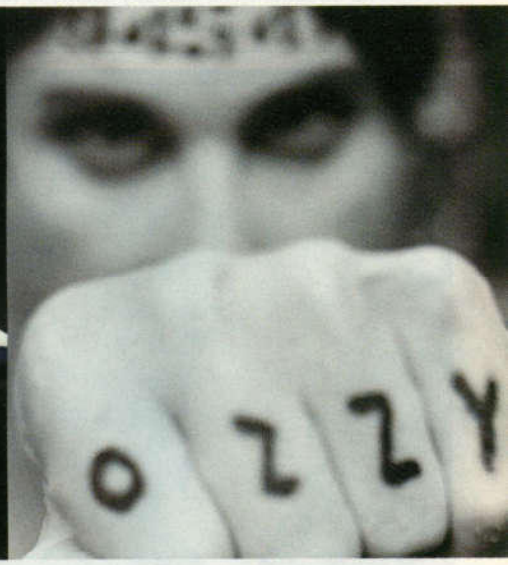
©1996 Marshall USA, 316 South Service Road, Melville, NY 11747 • Marshall Canada, 2165 46th Avenue, Lachine, Quebec, Canada H8T 2P1.

OZZY INC.

By Jeff Kitts

The godfather of metal gets down to business with a new record label and a traveling hard rock circus.





GENE KIRKLAND

FOR AN AGING metal god who's threatened retirement more times than George Foreman, Ozzy Osbourne shows no signs of slowing down. With plans to start his own record label and to reprise this year's successful Ozz Fest tour next summer, Ozzy is a man possessed. His mission: to revive hard music from its post-grunge doldrums.

"People keep telling me that this kind of music is over, but I haven't noticed it at all," says Osbourne. "To be honest, it's kind of embarrassing having a tour named after you, but the upside of that is that at least the fans know what they're gonna get. You know you won't see some folk singer singing about the fucking rain that never comes down on my tour."

The label, Ozz Records, is actually a joint venture of Ozzy and his wife/manager Sharon Osbourne, with Ozzy in charge of discovering new talent and Sharon handling the business affairs. "Believe me," says Osbourne, "I am no businessman. I mean, how can you be an artist and a calculator at the same time?" Frustrated with the high-stakes corporate world of major record companies, Ozzy envisions his label to be small, intimate and artist-driven.

"There's a lot of talent out there, and I don't see how a guy in a pinstripe suit sitting in a fucking office pushing buttons to get his coffee could possibly know what's going on in music," says Osbourne. "Right now it's only me and Sharon, and soon we'll have an office and a small staff. But it won't be some big empire. I have no desire to have a company like Geffen or Sony with lots of elevators, ID checkpoints and metal detectors—this will be a rock and roll label, not an airport.

"I just want to do something besides being Ozzy, you know? Because when I finish this tour, what I'll do is go home, play with my dogs and ride my motorcycles, and do my little bits and pieces and I'll be bored shitless."

Ozzy has done his best to keep the metal banner flying high by touring with some of the genre's most reputable warriors. Since hitting the road in September, 1995 in support of his *Ozzmosis* album, he has toured and played with such artists as Slayer, Biohazard, Fear Factory, Korn, Filter and the Rollins Band, concluding this fall with the inaugural six-week Ozz Fest package, which features Danzig and Sepultura.

"The Ozz Fest was a total gamble and it paid off real big," says Osbourne. "This tour has done incredible business. Now you'll see the tour grow from here, year in and year out, even if I don't play on it all the time." And while the bands for next summer's Ozz Fest have yet to be determined, headbangers should rest easy knowing that the man who all but invented metal is at the helm.

GUITAR WORLD: How did the idea of forming your own record label come about?

OZZY OSBOURNE: Sharon and I started talking about doing our own label because of the experiences we've both had over the years with big record companies. We both feel that it could be done so much easier and more fun. I mean, I started out making music for fun, and now I'm a part of this huge corporate Sony empire. Personally, I'm somewhat of a recluse, in the sense that I don't drink or stay out all fucking night anymore. I don't really know what's going on in the music world, but I know what I like. And I just want to get some good music going again and have some fun doing it.

GW: Are you frustrated with the corporate music world?

OSBOURNE: I am a bit, and the reason is because it seems to me that music has been taken away from the rightful owners, which are the musicians. *Ozzmosis [Epic, 1995]* was one of the finest pieces of recorded work I ever did, but it was also very sterile. I like records where you know that there's a human being playing that fucking guitar—records that sound like bands do live. But when I first started recording in the early Seventies with Black Sabbath, we were left to our own devices. We would just go into a studio, plug in and play. With all this technology and computers nowadays that tell

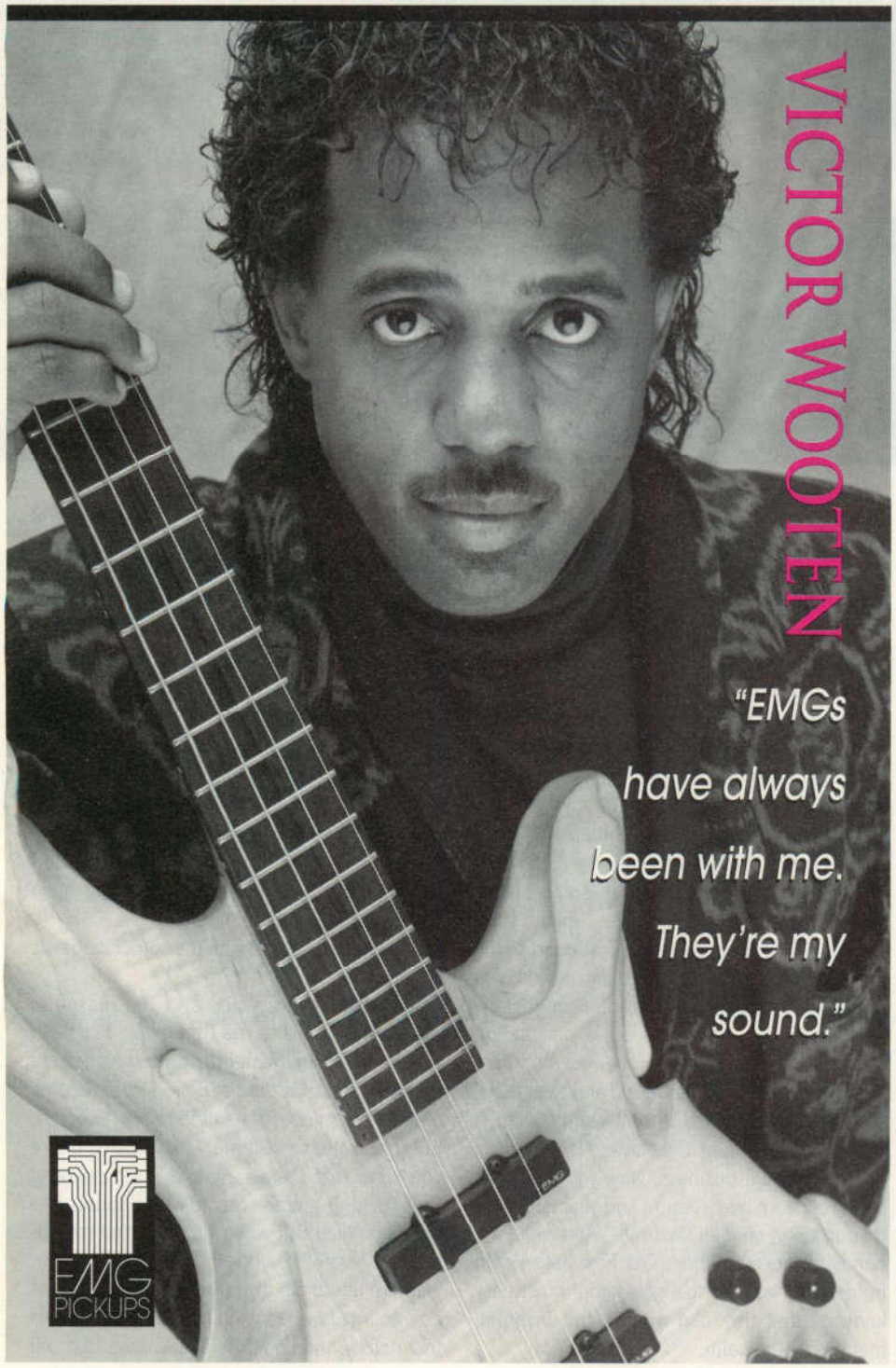
you when to take a piss, it's not music to me. I didn't become a rock and roll singer so I could be a computer expert. Recording has become like a surgical operation, and it really shouldn't be that way. My father told me many years ago that if you have a melody that people can remember, you've got a song. And that's what I want to do; bring some melody and some fun back into music.

GW: Any other gripes about the music industry you'd like to share?

OSBOURNE: Oh...You've got people shooting each other now, shooting themselves, people with no direction. The industry seems to have run out of ideas, and they're desperate for a new craze. The industry's idea of making something good is to spend lots of money, and that's bullshit when you consider that the first Black Sabbath album was recorded on two 4-track machines in 12 hours, and it still sells to this day. I like rough, raggy-sounding records, and now everything's too sterile and lacking in human spirit.

GW: Are you still happy being a part of the corporate Sony empire?

OSBOURNE: Well...I'd rather not answer questions about that because I am still signed to the label. They've always done right by me, so I'm about as happy as I can be. Besides, I can't exactly see them letting me go...Can you?



GW: How will you go about finding bands to sign?

OSBOURNE: While I am looking for new talent, this is not an excuse for every fucking guitar player, singer or band to send me a thousand tapes. When Jake E. Lee left the band in the Eighties, I got so many fucking tapes I couldn't walk through my hallway. I'm on a sort of casual quest to find new bands. Right now I'm in the process of building an inexpensive studio in London—you can get analog machines quite cheaply now. Hell, I've got some demos I did on a simple 4-track, and the quality is just as good as these fucking 99-track DAT machines. The energy is there, you know?

GW: You and Sharon seem to have a strong working relationship.

OSBOURNE: We're a great team. I'm a singer-songwriter, and my wife, God bless her soul, takes the burden of business off me because I'm damn clueless when it comes to that stuff. Sharon never gets to sleep—she's the hardest-working person I know. I told her the other day, "Sharon, you're gonna have to get somebody else to take some of the load off you, because when this record company really does start up, you're gonna blow a fucking fuse." I think it all comes a bit more naturally for Sharon because she was born into it; her father was a big-time promoter at Jet Records, and she comes from a show business family. Jet Records was very successful in a small way, which is how I want my label to be. I don't want to have more than two or three acts being handled by one person at a time. I want to have a more family-style atmosphere where people feel comfortable doing business and having meetings.

Sharon also has a very good eye for talent. I sometimes do, but she's great at it. When you see Ozzy Osbourne, the image, the clothes, the vibe, the photos and videos, those are mostly my wife's doing. She's very good at creating an image. She could take a guy off the street and, if he's got a good voice, transform him into a star. I don't take the credit for much of anything because she could run rings around me with one sentence.

GW: Will you have the final say when it comes to signing bands?

OSBOURNE: Oh, yeah. But you have to remember, the more bands you sign, the more people you have to employ and the more taxes and salaries you have to pay. At the end of the day you're just flooding the market with bands. It ends up being a crapshoot, and I don't want my label to be like that. Take Alanis Morissette—she signed to Madonna's label *[Maverick]*, which doesn't have too many bands, and now Alanis has the biggest selling debut album [by a female artist] in history. That's what I love: the unpredictability of this business. And it's not about money—money can't write a good song.

MORE DRIVE

Fender's new *Hot Rod™* amps will take you from '57 Chevy to fuel injected rail with a stomp of the pedal. These new high performance tone engines are fueled by three channels of unadulterated *Fender American Tube* tone:
Normal — spans the clean, smooth tone of a '59 Bassman.
Drive — dirties it up and cranks it out.
More Drive — takes that Fender Tone to the red line, smokin' the tires all the way.

These *Hot Rods* come fully loaded from the factory with: 3-function/2-button footswitch; durable nylon cover; genuine Fender reverb; extension speaker jack; EFX loop... And all the other player's extras that make these *Hot Rods* race-ready out of the showroom.

(...Nomex suit optional)

Hot Rod DeVille 60W 2-12"

Hot Rod Deluxe 40W 1-12"

Hot Rod DeVille 60W 4-10"

AMPLIFIERS

Fender®

Fender amps feature a transferable 5 Year Limited Warranty (U.S. & Canada only)
For more info., send $3 (p&h) to: Fender Hot Rods, 7975 N Hayden Rd. Scottsdale, AZ 85258 ©1996 FMIC visit our web site at: http://www.fender.com

Dragster courtesy of Todd Shepard Racing.

GW: Do you think it's become too easy for bands to get signed?

OSBOURNE: I don't know, but one thing I have noticed is that all these big labels like Geffen, Atlantic and Sony have all become so corporate, there's nothing rock and roll about them anymore. Imagine a 20-year-old kid who just got signed going up to one of these offices—it's like visiting the Stock Exchange. Everybody seems to be a vice president of this or a vice president of that, and I don't know what it all means. The other thing is that kids today are much more educated about the record company business. When I first started with Sabbath, we got absolutely, totally ripped off. We got money, but we never saw a royalty statement or knew where our money was going or anything. So, what better person to run a record company than a person like myself who's been through all of that, and knows what an artist needs? I want the artists to have a say in what they need. At this label, the artist is number one, unless he's a drugged-out, fucked-up idiot. And whoever we sign, I guarantee that we will put 199 million percent of our effort into making it work.

GW: Other artists have tried to start labels in the past, like Gene Simmons' Simmons Records and the Beatles' Apple Records, and many have failed.

OSBOURNE: Yeah, but it's better to have tried and failed than to never have tried at all, you know? I admire Gene Simmons because he's not afraid to try new things, and starting a record label is a really big leap. It's not like saying, "Oh, I think I'll have a bar of chocolate and start my own record label." There's a lot of preparation and a lot of your own money that you have to invest into it, and if it fails, you're going to lose big time. It's not a hot dog stand. I may be the next one to start a label and fail, but I feel like I want to give it a try, you know? If it fails, then I'll just lick my wounds and go on.

GW: Will you be looking for artists who play music other than metal?

OSBOURNE: First of all, I've always hated the term "heavy metal." We didn't start Black Sabbath and say, "Right, we're gonna play metal." We just played scary music, and at some bright spot we called it heavy metal and it went on from there. As soon as you put a tag on something you're fucked, because when the flavor of the month is over and your music isn't in vogue anymore, that's it. But yes, this will not be just a metal or hard music label.

GW: How did the idea for the Ozz Fest come about?

OSBOURNE: I was talking to Sharon, and she said, "Fuck this, I want to do the Ozz Fest." And I said, "What do you mean?" She said that since radio and MTV had stopped playing our type of music, I, as one of the founding forefathers of what they call "metal," should do something for the people that still like it.

GW: Do you know which bands you might be touring with next year?

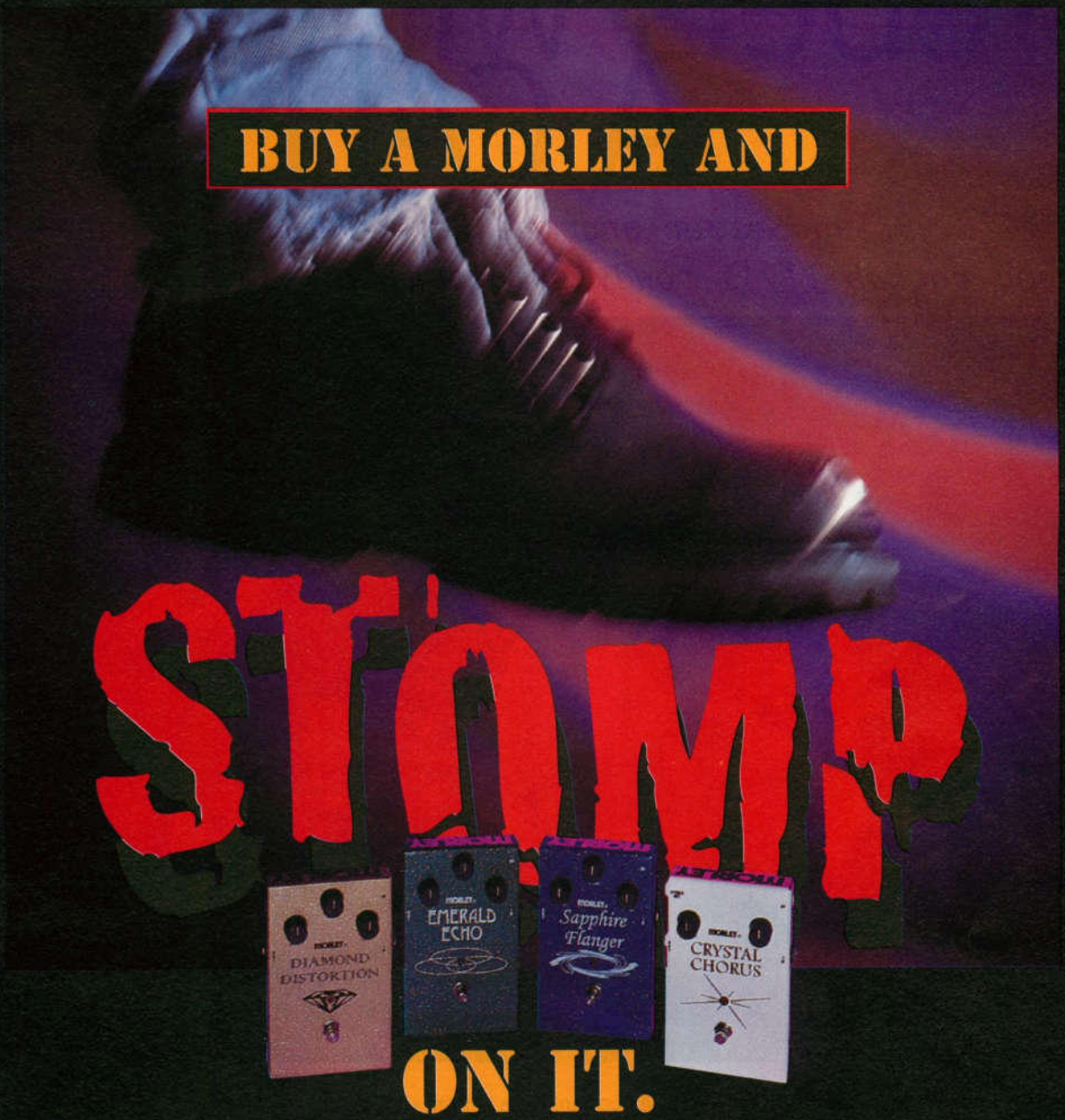
OSBOURNE: To be perfectly honest with you, I think I've got about six shows left on this tour, and—please don't take offense—I really don't give a shit who I tour with next year. *[laughs]* I've been on the road for 18 months and I'm just about ready to jump in a pine box.

GW: What is it about touring with a package that appeals to you?

OSBOURNE: I like action and lots of energy at concerts. And I like to give value for money. If the opening act steals the show, then fair enough, you know? It's just value for money.

GW: Do you have any other plans before going back on the road next year?

OSBOURNE: I believe there's an Ozzy best-of record coming out next year with three new tracks. It'll be a good trial because I've never recorded with this band, which is Joe Holmes *[guitar]*, Mike Bordin from Faith No More *[drums]* and Robert Trujillo from Suicidal Tendencies *[bass]*. You never really know someone until you work together in the studio. This one doesn't like pink, that one doesn't like flowers, he doesn't like butterflies and the other doesn't eat meat on Wednesdays—all this shit comes out in the studio. ●



When it comes to playing guitar, a foot is a terrible thing to waste. So to spice up your playing; get yourself a tough-as-nails Morley stomp box. We've got four analog boxes to choose from, all of which are a step above the competition in quality and a refreshing step below in price. Dig our Diamond Distortion pedal. It'll give you exactly the drive and the gritty tones you want, from brittle to bassy. Very grungy. Our Emerald Echo is perhaps the most natural-sounding delay pedal available today today today today. The trippy Sapphire Flanger will give you the cool space effects and harmonic overtones you've been looking for. Finally, there's the Crystal Chorus. It can generate the illusion of two guitars playing at once and/or make an electric guitar sound eerily like an acoustic. All of our pedals are designed and built in true retro style - they sound cool and they're inexpensive to boot. The new Morley stomp boxes. They're four small stomps for Morley, four giant stomps for guitar players. Take a step back to analog today!

MORLEY®

See your dealer or call 1-800-639-4668. 185 Detroit Street, Cary, Illinois 60013

rebels with A CAUSE

By Chris Gill

Brian Setzer and the Reverend Horton Heat keep rockabilly's rowdy spirit alive.

Reverend Horton Heat (left) and Brian Setzer

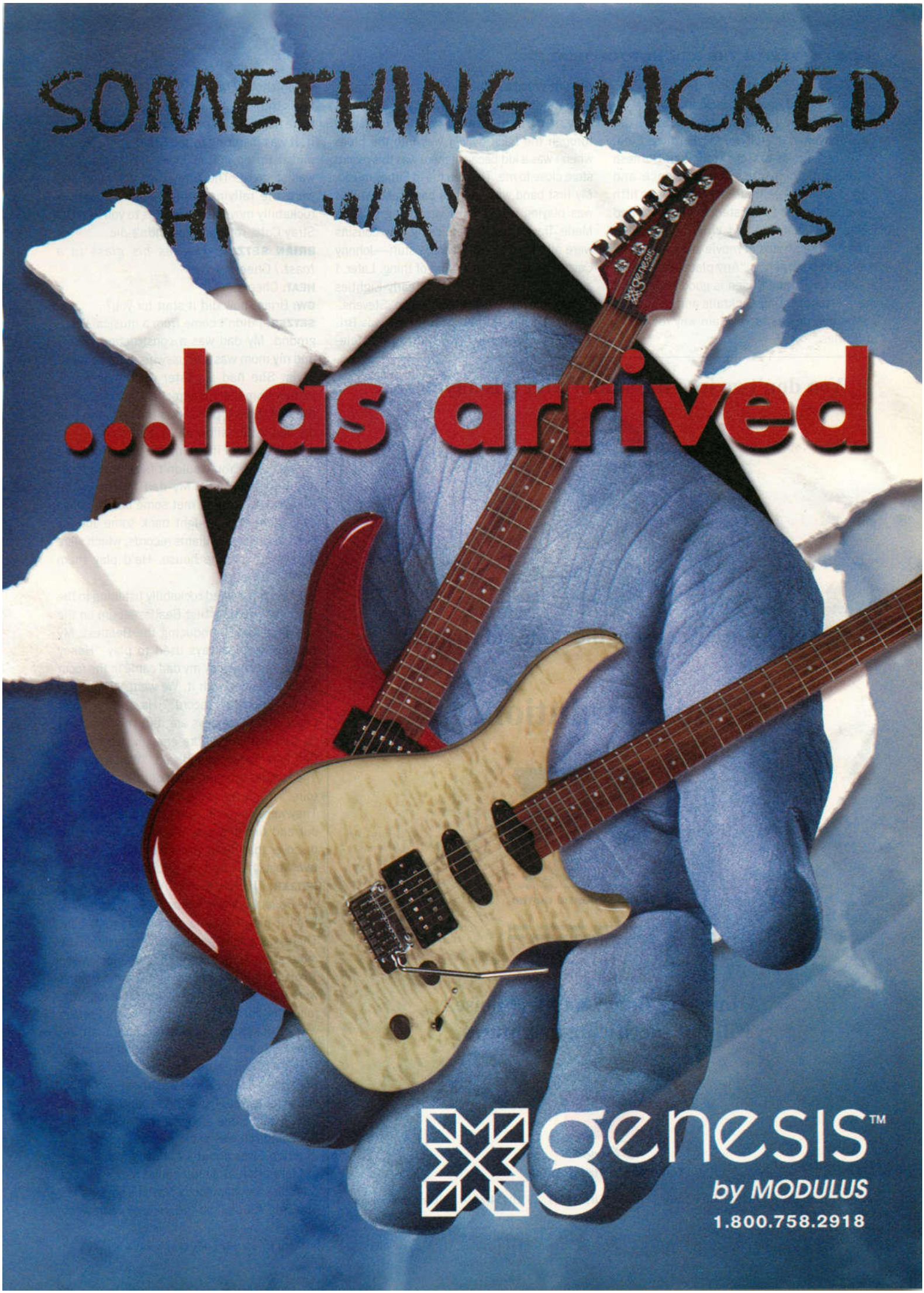
CHRIS GILL

WHEN ROCKABILLY MUSIC first emerged in the mid Fifties, it was considered as dangerous and degenerate as Marilyn Manson is today. The unbridled sexual energy, fast guitars and suggestive lyrics shocked parents and riled community leaders, but no one could stop the music from convincing legions of teenagers that nothing was cooler than being a rocker with a greasy pompadour, a leather jacket and an electric guitar.

Today, the spirit of rockabilly is being kept alive by a pair of rebellious guitarists—Jim Heath, a.k.a. the Reverend Horton Heat, and Brian Setzer. Setzer spearheaded the resurgence of rockabilly in the early Eighties with the Stray Cats, who achieved several Top Ten hits, including "Rock This Town," "Stray Cat Strut" and "Runaway Boys." Far from being a moldy oldies act, the Stray Cats were innovators, producing a louder, punkier version of the music popularized by rockabilly artists like Eddie Cochran, Gene Vincent and Carl Perkins during the Fifties. Although the band projected a raw and primal attitude, Setzer's jazz-inspired rhythm playing and innovative solos took the Stray Cats' music beyond the rockabilly genre and earned him the respect of guitar enthusiasts.

Setzer's current band is the Brian Setzer Orchestra, a 17-piece big band that combines powerful rock and roll with elements of swing, blues and jazz. His latest Interscope release, *Guitar Slinger*, is an energetic, vital effort, featuring several sophisticated Setzer originals, a rearranged cover of the Stray Cats' "Rumble in Brighton," a smoking version of Stevie Ray Vaughan's "The House is Rockin'" and songs co-penned by the Clash's Joe Strummer. The hard-hitting horn arrangements provide the ideal backdrop for Setzer's impressively fluid solos and vast chord-melody vocabulary.

Heath's band, the Reverend Horton Heat, is a hot-rodded Nineties version of the classic rockabilly guitar, standup bass and drums trio. The band's high-octane mixture of rockabilly, punk and metal has attracted an unusually diverse group of fans. Long-haired rockers, punks with bright mohawks and flannel-clad slackers collide happily in the mosh pits at Reverend Horton Heat shows, all attracted to the trio's break-neck double-bass drum rhythms, manic slap bass and frantic power chords. Heath's guitar vocabulary borrows from styles ranging from Western swing to heavy metal (he once performed a deadpan cover of Deep Purple's "Smoke on the Water"), and he's as adept at firing off a flurry of triplet pull-offs as he is at performing a hyperspeed, Travis-picked rhythm. The Reverend Horton Heat's new Interscope album, *It's Martini Time*, encompasses several musical styles, including punked-up rockers,


SOMETHING WICKED
...has arrived
genesis™
by MODULUS
1.800.758.2918

moody, Western-inspired instrumentals, classic country and smarmy cocktail rap.

The Reverend and the former Stray Cat have convened at Hollywood's Formosa Cafe, a seedy Thirties-era cocktail joint/Chinese restaurant, to discuss the relevance and importance of a genre that's entering its fifth frenetic decade of existence. As Heat and Setzer settle into a red vinyl booth, Heat stares at the photos of movie stars lining the walls and comments, "Any place that's good enough for Buddy Ebsen is good enough for me." After ordering cocktails and beers, the gentlemen proceed to explain why rockabilly still rules.

GUITAR WORLD: What was it about rockabilly that appealed to you initially?

REV. HORTON HEAT: I got into rockabilly through the back door. I was into the blues when I was a kid because there was this record store close to me. That led me to Fifties music. My first band was a Fifties band, and while I was playing with them I was trying to learn Merle Travis-style fingerpicking. My cousins were all into the Sun Records stuff—Johnny Cash, Carl Perkins, that kind of thing. Later, I got into Robert Gordon and [early-Eighties British rockabilly revivalist] Shakin' Stevens.

But the biggest part of it for me was Brian Setzer. I saw the Stray Cats on this television show, *Fridays*. When I saw Brian play I was thinkin', "Man, this is it. This is going to be huge." It inspired me to get full-tilt into it. It was inspiring to see Brian up there, rippin' it up on guitar. Everybody thought he was so great. The Stray Cats got huge and were the rallying point behind the whole rockabilly movement. Thanks to you and the Stray Cats, rock and roll didn't die.

BRIAN SETZER: *[Raises his glass in a toast.]* Cheers.

HEAT: Cheers.

GW: Brian, how did it start for you?

SETZER: I didn't come from a musical background. My dad was a construction worker and my mom was a housewife, but she loved Elvis. She had a poster of him in black leather from the '68 comeback special above the bed. Elvis's photo was the only one that my dad would allow in the bedroom.

In the early Fifties, music was a lot more regionalized. You wouldn't hear much rockabilly in New York. My dad fought in the Korean war, and he met some country guys over there and brought back some Johnny Cash and Hank Williams records, which were always around the house. He'd play them once in a while.

I first discovered rockabilly listening to the Beatles. I had the first Beatles album on the Vee Jay label [Introducing the Beatles]. My brother and I always used to play "Honey Don't," and one day my dad came in the room and sang along with it. We went, "Hey! How do you know this record?" He said, "I don't know who these guys are, but this is a song by Carl Perkins." Sure enough, we found a Carl Perkins record and said, "Wait a minute. The Beatles are doing half of this guy's repertoire." It was the same thing with the Stones. They were doing rockabilly. That led me to go out and find the originals. I was amazed to discover that it was American music.

GW: What influenced you to form the Stray Cats?

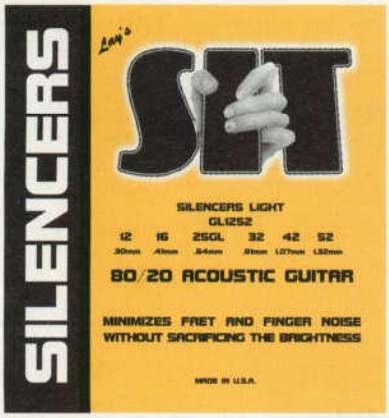
SETZER: The Sex Pistols. When *Never Mind the Bollocks [Warner Bros., 1977]* came out, I felt it had the same attitude as rockabilly. There was a lot of good and bad music on the radio at the time, but nothing like rockabilly. To me, bands like Emerson, Lake and Palmer were the culmination of the death of rock and roll—the antithesis of what I thought music was. Rock and roll wasn't about sitting around, smokin' pot in the Nassau Coliseum *[the Coliseum is near Setzer's Long Island hometown—GW Ed.]*. It was about getting up and shaking your fist with the band. When the Sex Pistols came along, it was like, "Wow!" Rock and roll was back.

When I was about 17, I used to hang out in Manhattan at a club called Max's Kansas City. One day, somebody played a song called "Be Bop A Lula" on the jukebox, and when

You don't go into the studio with this anymore...

So why are you using the same old strings?

The Revolution.



Minimizes finger and fret noise without sacrificing brightness

SIT Strings

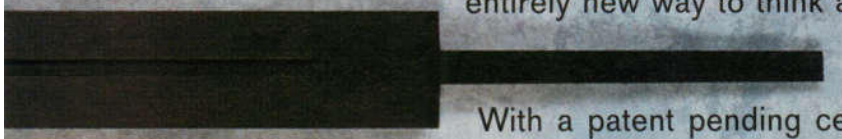
Tomorrow's String Today

S.I.T. Strings Corp 815 S. Broadway Akron, OH 44311 (330)434-8010 sitstrings@aol.com

SOMETHING WICKED

...has arrived

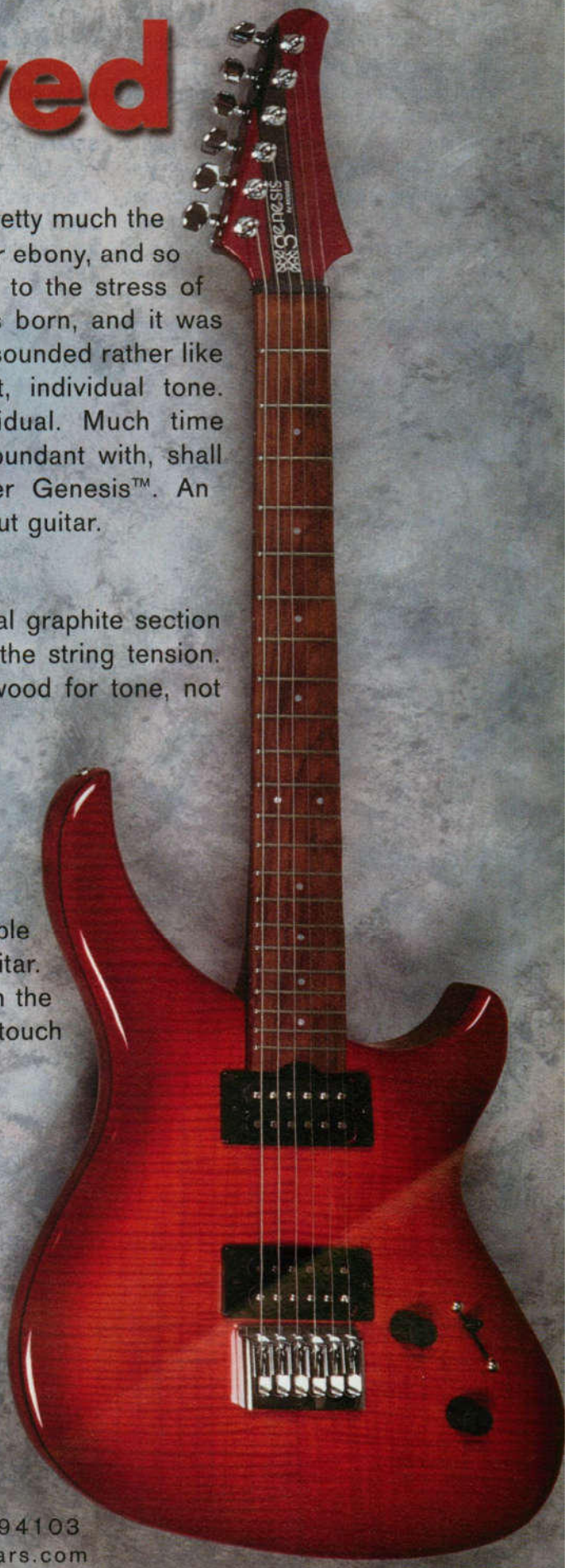
In the beginning, all guitar necks were made pretty much the same way. Maple and mahogany met rosewood or ebony, and so it was. The necks proved too weak to stand up to the stress of strings, so the truss rod was born, and it was good. Except that one guitar sounded rather like the next. Gone was vibrant, individual tone. Gone was, well, the individual. Much time passed, and the land was abundant with, shall we say, similar things. Enter Genesis™. An entirely new way to think about guitar.



With a patent pending central graphite section inside the neck carrying all the string tension. We can now choose neck wood for tone, not just strength. Spruce, cedar, ash, alder and soft maple each bring unique character to the tone of the guitar. A non-structural neck relief system lets you dial in the amount of bow in the neck to suit your individual touch and technique.

Beautiful? Yes. Innovative? Certainly. Wicked? You be the judge. Experience Genesis.

A new sound is born.



genesis™

by MODULUS

the beginning of a new sound

Modulus Guitars 575 Seventh Street San Francisco, CA 94103
(415) 703 0500 fax: (415) 703 0979 www.modulusguitars.com

I heard that I went, "Oh my God! What's that?" Somehow, it paralleled what the Sex Pistols were doing. That influenced me to get the Stray Cats going.

HEAT: What people don't realize about rockabilly is that those guys were the original punk rockers. People will talk about how wild some rock star is, but they don't realize that you *have* to be that way these days. Rock stars are expected to do drugs and fuck girls and all that. But back in the Fifties, you could get in really big trouble for doing what now passes for rock star behavior. When Jerry Lee Lewis burned all of his bootleg tapes or when Johnny Cash started a forest fire, they weren't pulling off publicity stunts—they were just crazy. Those guys were wilder than Sid Vicious or Johnny Rotten ever imagined being. Rockabilly was too scary for most people. Elvis was scary; Jerry Lee Lewis was even scarier. It got squashed out in the Sixties because it was so dangerous. In the Sixties it wasn't considered cool to be a rocker. Everybody was writing these flowery songs.

SETZER: Rockabilly was wilder and more degenerate than Fifties rock and roll. A lot of people think rockabilly *is* Fifties rock and roll, but rockabilly was a lot more dangerous and suggestive. If you look at the hits of 1956, a couple of rockabilly artists got on the charts, but the Number One song would be something like "How Much is That Doggie in the Window?" and Number Two would be "Theme From *A Summer Place*." Rockabilly wasn't about that kind of music.

HEAT: It was the original indie-rocker music. There were tons of independent labels putting out rockabilly records in the Fifties. Even in the Seventies and Eighties, rockabilly worked into the alternative thing. Bands like the Blasters played at punk rock clubs. Rockabilly has maintained its appeal because it's totally raw music.

SETZER: Even today we're alternative! Jim has a rockabilly band that has its own edge to it, and that's why he's makin' it and playing huge halls. And I've got a big band.

HEAT: That's alternative, too. No radio station is going to all of a sudden say, "Let's change our format to big band." In the early Eighties, no radio station or MTV said, "Hey, let's get a rockabilly band." It was because Brian and the Stray Cats went out there and made music that was good and entertaining. They rose above and made it so radio and MTV *had* to play the Stray Cats.

GW: Both of you have managed to keep rockabilly contemporary without losing the feel of the original music.

SETZER: It's down to the songs. Jim and I have taken it someplace else. Bands that want to sound like they're from 1956 will just be that and will play at the Palomino *[a country music nightclub in Los Angeles]* or some other small club forever. They'll wear their 1956 underwear and they won't do anything with the music.

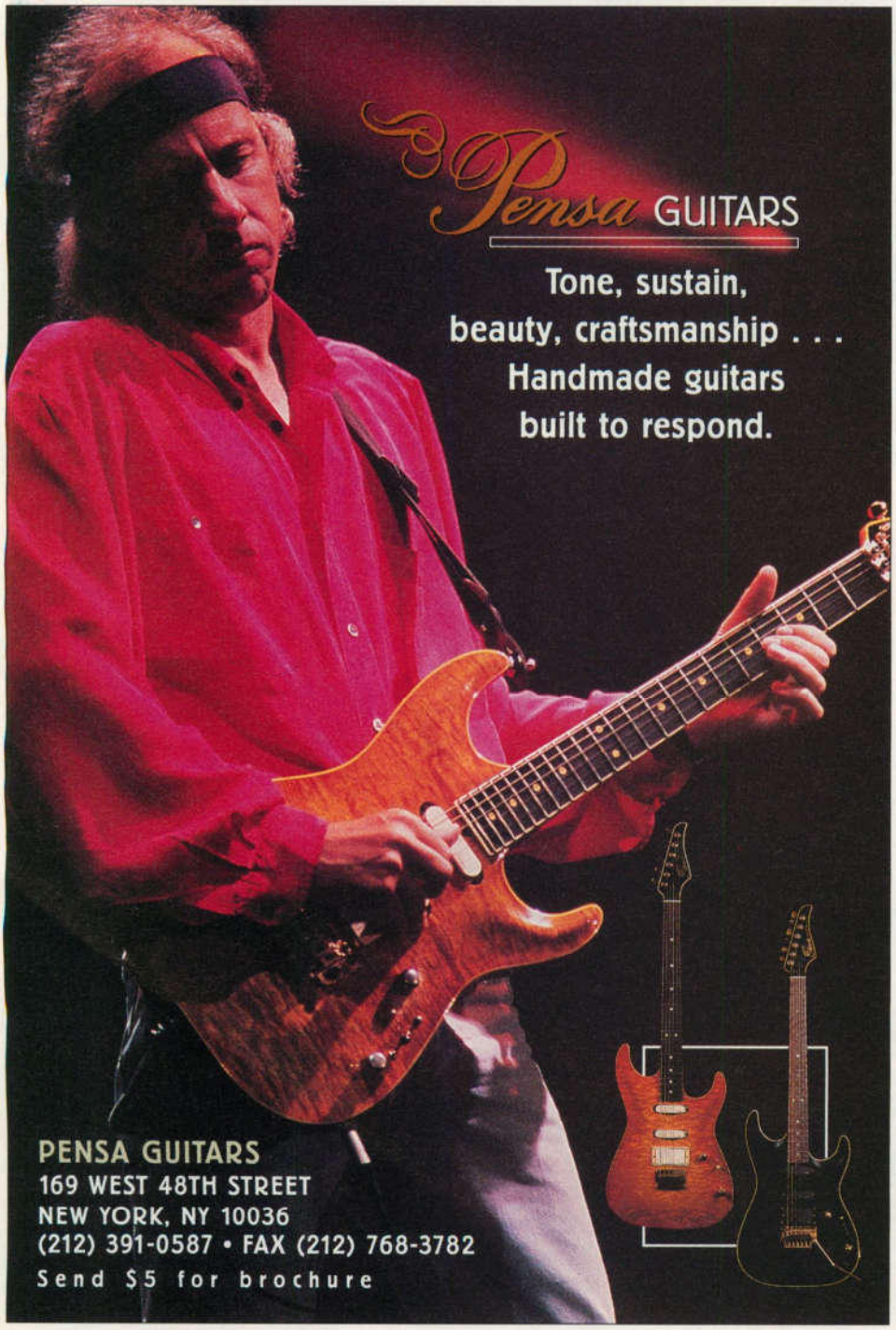
HEAT: That's true, but for my money I'd rather go see a band that's being like 1956 than some slouchers who can't really play and are just strumming an E chord.

SETZER: I didn't mean to slight the rockabilly revivalist scene too much. I love going out and seeing a kick-ass rockabilly band. I always have a great time. But some of those bands have to be a little more open to modern influences, or just *good* influences, whether they're modern or not.

I took a fresh look at music when I was writing lyrics for my last album *[Guitar Slinger]*. It's hard to write cool, tough lyrics that don't sound dated. A lot of lyrics are really lousy now. That's why I got Joe Strummer to write some stuff. He sees things from a different viewpoint. For example, we saw some cowboys playing poker in a field, and he became totally enthralled with that. I've seen that stuff before, so I don't notice it.

HEAT: It's difficult to come up with a new song that's authentic and within the style. You're always looking for words. My songs have to have lyrics that are catchy or mean-

Continued on page 198



VENT YOUR DESIRE TO RAGE

DOD

The FX101 Grind and the FX100 I.T. react to your picking style like a tube due to the Integrated Tube™ technology. They also have E.H.O. (Even Harmonic Overdrive) which emphasizes the even harmonics, the same harmonics that a tube emphasizes, giving your guitar crunch without turning up the highs. Both are equipped with an amp emulator output that gives you amp tone when running directly into a mixer.

The FX101 Grind has low rumble and crunch like the newer "modified" American tube amps. Crank up the gain and your guitar turns into a wall of crunch due to the rectifying section. If you are looking for over the edge sound, this is your box. The controls are: BLAST (output), RUMBLE (lows), BURN (highs), and FEAR (gain).

The FX100 I.T. sounds like a British tube preamp, not a stomp box. When the gain is cranked you can still clean up your sound by adjusting your guitar's volume.

If you're looking for the British sound but don't want to throw away £'s, this is your box. The controls are: OUTPUT, LOWS, HIGHS and GAIN.

Jason Lamb,
DOD FX Pedal Engineer

GRIND IT

FX PEDALS

ICE BOX

This all new design offers a very shimmering and wide sounding chorus. Extra time was taken to design the right sounding modulation waveform that offers extra smoothness when the Ice Box is set at fast speeds. The FX64 also has an added feature of a high EQ which allows you to turn your sound into an icy, crisp chorus effect or roll off the high end for a full, subtle chorus.

FX747

Soar to new heights with the DOD's new FX747 stereo flanger. The extended range LFO lets you flange slower than ever before with no sacrifice in high speed performance. In stereo! Control effect amount with "Payload". "Mach" controls the speed of the LFO, "Altitude" allows you to control the depth of the flange, and "Thrust" controls regeneration.

GONKULATOR

Add dimension to your solos with the FX13. It takes the frequency and sum difference of your guitar's signal and blends it with Grunge distortion. The overtones are very "Gonk" like and bring an old tradition back into your sound vocabulary.

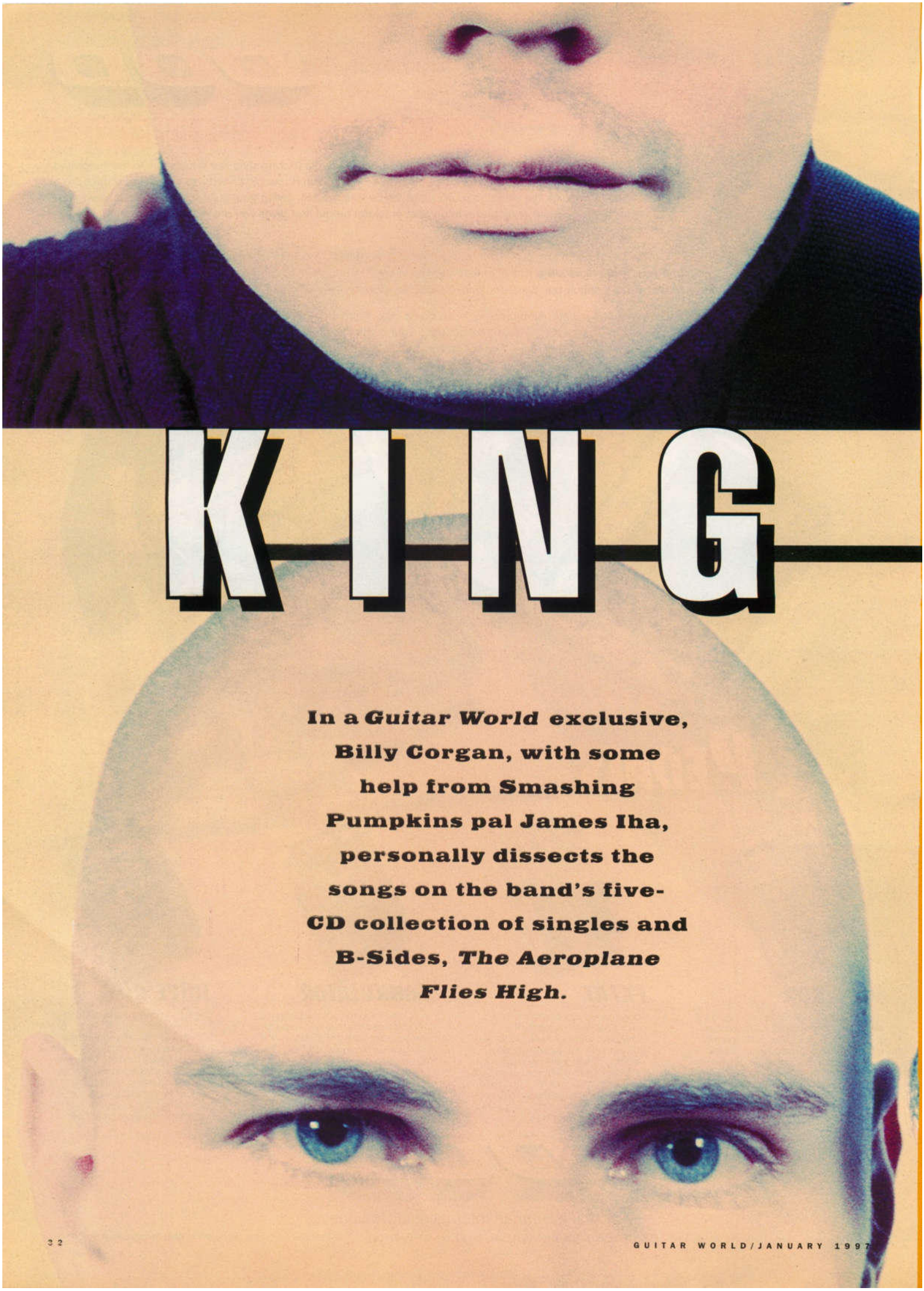
JUICE BOX

The FX51 is designed to be used in front of an amp that is already distorted. By blending the right amount of undistorted signal, the "peaks" of your signal still drive the amp while the Juice Box adds color and sustain. When used as the only source of distortion, it produces sounds from a nice, extra clear, overdrive to a tube sounding source of harmonics.

DOD

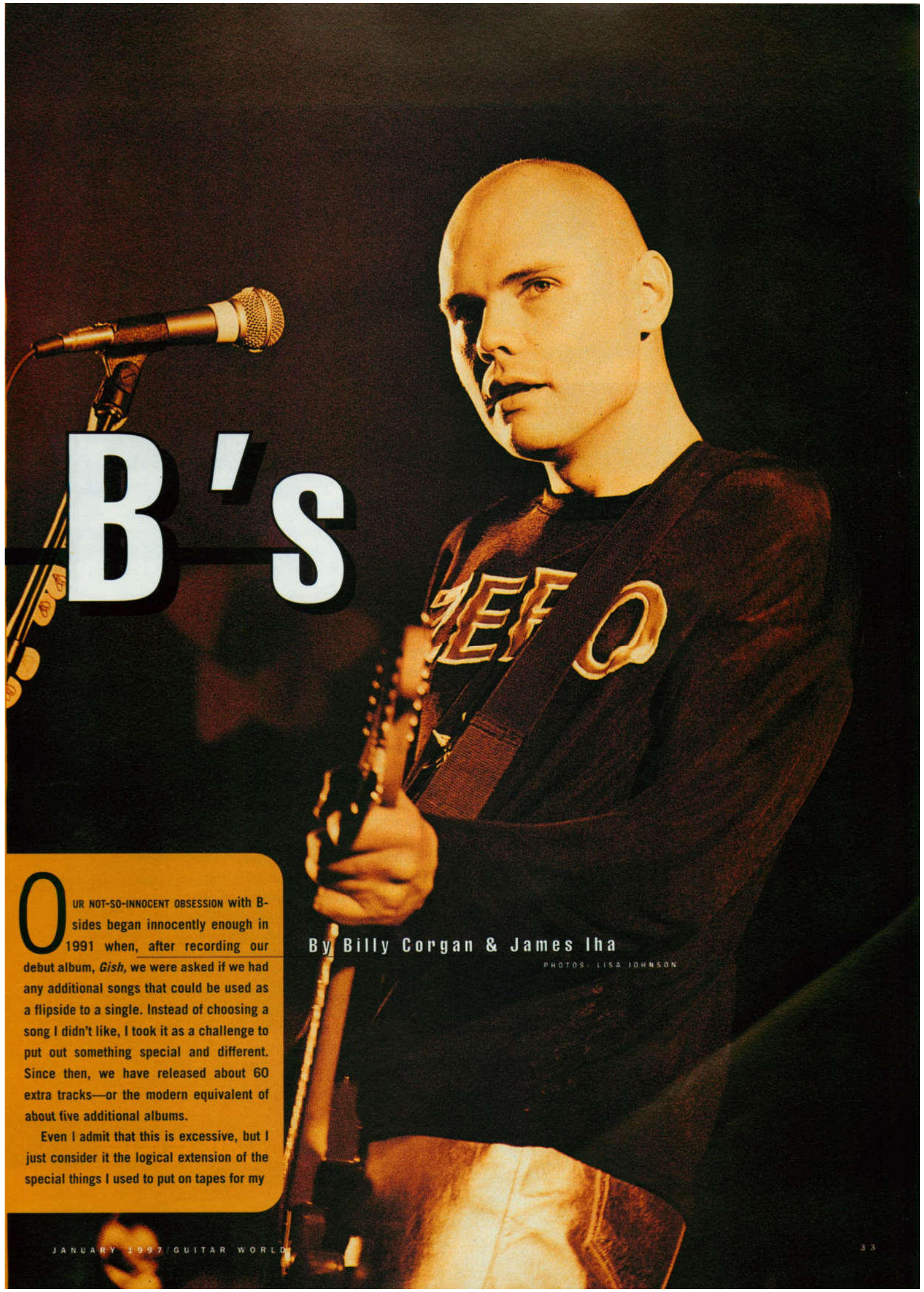
H A Harman International Company

8760 South Sandy Parkway, Sandy Utah USA 84070 (801) 566-8800 (801) 566-7005 Fax • Int'l Fax (603) 672-4246 • Visit us on the World Wide Web at http://www.dod.com



KING

In a *Guitar World* exclusive, Billy Corgan, with some help from Smashing Pumpkins pal James Iha, personally dissects the songs on the band's five-CD collection of singles and B-Sides, *The Aeroplane Flies High*.



B'S

By Billy Corgan & James Iha

PHOTOS: LISA JOHNSON

OUR NOT-SO-INNOCENT OBSESSION with B-sides began innocently enough in 1991 when, after recording our debut album, *Gish*, we were asked if we had any additional songs that could be used as a flipside to a single. Instead of choosing a song I didn't like, I took it as a challenge to put out something special and different. Since then, we have released about 60 extra tracks—or the modern equivalent of about five additional albums.

Even I admit that this is excessive, but I just consider it the logical extension of the special things I used to put on tapes for my

CREATE YOUR SPACE

The Alesis MidiVerb® 4 is the best solution for full-featured, completely programmable reverb and multieffects. Its algorithms for reverb, chorus, flange, delay, rotary speaker simulation and special effects are beyond compare. It offers up to three great-sounding effects at once, and lets you change programs and parameters in real time using MIDI controllers like foot pedals or keyboards. Its incredible sonic fidelity comes from 18-bit digital converters, a 24-bit internal DSP and a professional 48kHz sampling rate.

But the key to MidiVerb 4's power is that every program offers dozens of detailed parameters that let you create the perfect effect for every environment. And since it's also easy to use and surprisingly affordable, MidiVerb 4 is the obvious choice for musicians and engineers looking to expand their effects processing horizons.

Start creating your space with the MidiVerb 4. It's at your Authorized Alesis Dealer now.

For more information on the MidiVerb 4, visit your Authorized Alesis Dealer or call 800-5-ALESIS.
®Alesis and MidiVerb 4 are registered trademarks of Alesis Corporation.

Alesis Corporation 3630 Holdrege Avenue Los Angeles CA 90016 800-5-ALESIS alecorp@alesis1.usa.com

ALESIS

friends. On this album, we have included everyone in by releasing almost everything that we had.

For our new singles collection, *The Aeroplane Flies High* (Virgin), we put together all 28 *Mellon Collie and the Infinite Sadness* (Virgin, 1995) B-sides in one package. There is no filler and no live tracks—just more and more and more songs. Recorded between the cracks of touring in literally every available moment and every possible situation, these songs are very much a labor of love.

Here is a track-by-track insight with James explaining his songs and me trying to explain mine.

—Billy Corgan

"The Aeroplane Flies High (Turns Left, Looks Right)"

A brief snippet of this tune, which was originally entitled "Disconnected," is found in the "Pastichio Medley." This is a *Mellon Collie* riff that I could never seem to find a change for. [Producer] Flood didn't like this one much ("too heavy metal"—a common complaint), and I never finished it until right before it was recorded. Essentially a new song with an old riff, with spoken word bits courtesy of my friends. The solo, funnily enough, was quickly thrown down because I had to go to a funeral. It was supposed to be a reference for where to pick up when I came back. But when I returned, I was surprised by how much I liked it.

"Believe"

James Iha: This was another song recorded the day after the music for the album was done. It's supposed to be an uplifting song, but it has this undercurrent of longing, depression, sadness, etc.... The opening guitar was played on a Gibson J-100XTRA, which has got this great, wide-open sound, and there's a clean electric guitar doubling it but mixed way back to give a chorusing "sparkle." There are also two bass guitar tracks on most of the song, played on a weird Epiphone bass that I bought for a hundred dollars at a pawn shop, and which also got used a lot on *Siamese Dream*. On the track, one plays chords high up and the other just plays the root notes to give it some weight.

"The Bells"

James Iha: I wrote "The Bells" two or three years ago, and each instrument was seemingly recorded about six or seven months apart—not really on purpose, but just as a demo that kept growing. I recorded the acoustic guitars at my old apartment, and then, after I moved, I recorded Eric Remschneider's cello part in my basement. Then, for this single, I had another friend, Adam Schlesinger (of Fountains of Wayne and Ivy), play piano, and then D'Arcy and I did the vocals. I like the song because it is very simple but has a twist in the time signatures—sort of in the Nick Drake style.

FRANK MICELOTTA/OUTLINE

"Blank"

A home demo recorded in my bedroom the day it was written, this one was never supposed to come out. I never really liked it much, but a lot of my friends said it was one of their favorite songs. At the last minute it replaced a song called "Towers of Rabble," because I think I liked that one even less.

"The Boy"

James Iha: This is a New Wave song that has the power-pop Jazzmaster sound. I have this late-Sixties Jazzmaster with a warped neck that looks cool but isn't really good to play. There's also this funny guitar-drum break in the middle of the song where I hang a chord and use the whammy bar. Flood liked this song but it just didn't fit the album.

"Bullet with Butterfly Wings"

Believe it or not, the original riff from this song came to me during one of the *Siamese Dream* recording sessions. Somewhere, I have a tape of us from 1993 endlessly playing the "world is a vampire" part over and over. But it wasn't until a year and a half later that I finished the song, writing the "rat in the

http://GEEKS

Smashing Pumpkins on the web

By Beth Lewand

SMASHING PUMPKINS WEB pages are as plentiful as "Zero" T-shirts these days...The Smashing Pumpkins Junction (http://home.sol.no/floy/music.html), which attempts to catalog all the SP sites on the net, listed 214 at last count. It also gives you a chance to vote for your favorite, and highlights the 10 most popular.

If you'd rather not look at all 214 sites—if you have a life, that is—then the Smashing Pumpkins Web Page (http://www.muohio.edu/~carmance/sp/) should keep you glued to the keyboard for long enough. The ultimate Pumpkins site, it's bursting with SP software (fonts and wallpaper and stuff), hundreds of photos, interviews and recent band news. Find out where the Pumpkins are playing tonight on "The Pumpkin Watch," or check out the latest releases from James Iha's and D'Arcy's Scratchie label.

There are other, more specialized Pumpkins pages waiting for your point-and-clicking pleasure. The Smashing Pumpkins Tour History (http://northshore.shore.net/~pmack/sp/sp.html) lists almost every show the band has played, and comes with this disclaimer: "Nothing is too anal for this list." Send in your memories of any Pumpkins show, and you too can be a part of history.

Finally, check in at the Smashing Pumpkins Video Center (http://www-personal.umich.edu/~dcho/music.html) for clips of interviews, live performances, and music videos. The guy who runs this site responsibly warns users not to try to download any of these if your online provider charges you by the hour, since it can take anywhere from a long time to forever to download a four-minute video. But even if your computer doesn't have enough memory or modem speed to handle the downloads, you can enjoy this site's mini-animations of a few Pumpkins videos. Watch that loop of the rolling-tire sequence from "1979" for long enough, and you can get pretty dizzy—all the computer power in the world couldn't be much more fun than that. ●

cage" part on an acoustic guitar at the BBC studios in London on the same day that "Landslide" was recorded.

"Cherry"
Of all the B-sides, this song is probably my biggest regret. I never spent as much time on it as it probably deserved, with this version showing very little improvement from the demo. This one probably should have made the album. I love its feeling and atmosphere, the warbly guitar courtesy of an effect that changes oscillation in ratio to signal input (the harder you hit it, the faster it goes). The basic tracks were recorded during the *Mellon Collie* sessions.

"Clones (We're All)"
A fairly obscure Alice Cooper song from his early-Eighties New Waver period. It was rehearsed and recorded in about an hour. I first heard this song when a Chicago band called Radio Fashion used to play it in the late Eighties.

"Destination Unknown"
A great nihilistic song; this is the Missing Persons' lament of nothingness. I love the lyrics to this song. The first-grade techno vibe evolved out of boredom with some of the rock and roll-y things that we'd been working on.

"Dreaming"
This is a cover of the Blondie classic from the late Seventies, with D'Arcy handling most of the vocals. We decided to do this with a breezy hippity-hop vibe, with a little Joy Division thrown in for good measure. Interestingly enough, this song was plagued with all sorts of technical problems that made mixing it a technical nightmare—vocals with electrical noises, drum loops with scratch guitars recorded over them, etc.

"God"
Forever slated as a *Mellon Collie* song-to-be, "God" just couldn't cut it in the end. The beat was probably a little too close to "Bullet," but it still rocks hard. It was tracked during the *Mellon Collie* sessions, with overdubs and vocals added much later.

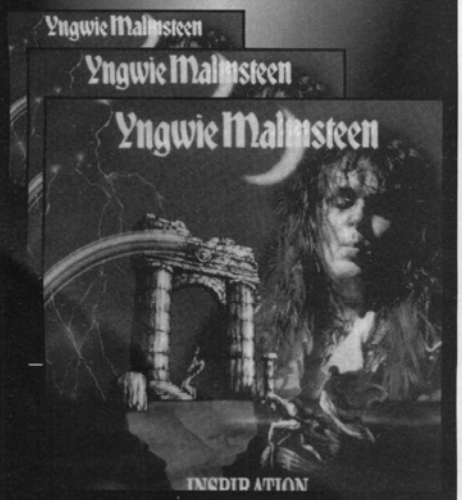
"Jupiter's Lament"
This was supposed to be the *Mellon Collie* gospel song, and a rough version even exists with all the band members singing. This version is my home demo, cut on the same morning as "Stumbleine."

"The Last Song"
This is the only B-side written entirely after *Mellon Collie* was completed; I always seem to write a little burst of songs in the momentum of finishing an album (see "Drown"). I thought for a while about holding this song for our next record, but in the end I decided that it was so in the spirit of *Mellon Collie* that it was best served as an extra track. I never intended to have a guitar solo, but my father was hanging out with me at the studio, so I asked him to play on it. Every time I hear this song, I burst with pride to hear my father's great, and very influential to me, guitar playing.

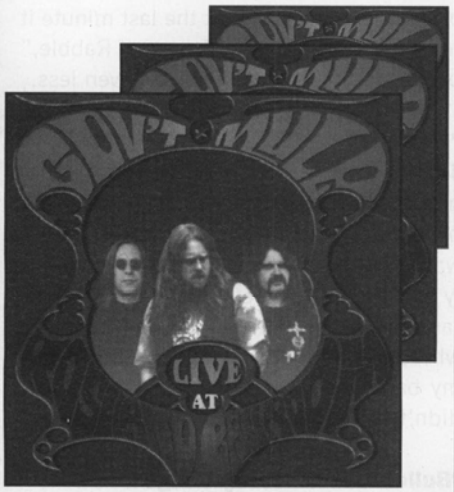
"Marquis in Spades"
The band never really liked this song. They were always snickering at it, but I always liked its sheer brutality. It was recorded live on my 8-track cassette recorder, on which I've done almost all my demos since before *Gish*.

"Medellia of the Gray Skies"
Originally titled "E.P.," this song was briefly considered for *Mellon Collie* as a companion piece to "Porcelina of the Vast Oceans." I could never seem to finish the lyrics until right before it was recorded, live with my pals from The Frogs. This song turned out much more beautiful than I ever dreamed possible, teaching me yet another lesson in spontaneity.

Yngwie Malmsteen
INSPIRATION
Yngwie Malmsteen pays homage to classic cuts by
Deep Purple
Jimi Hendrix
Rush
Kansas
UK
and more!
140-2



GOV'T MULE
LIVE AT ROSELAND BALLROOM
60 minutes of the greatest Gov't Mule LIVE jams! Featuring such Mule favorites as
Temporary Saint
Mule
Trane
Warren Haynes (Guitar/Vocals)
Allen Woody (Bass)
Matt Abts (Drums)
1301-2/4



Available at Your Local Music Retailer
FOR TOUR DATES & SONG SAMPLES
DIAL 1-888-GET-MUSIC
Yngwie: Code 0525 Gov't Mule: Code 0475
FOUNDATION RECORDS A&A iD
© 1996 Foundation Records

If this amp sounds as good as our story, you'll buy one.

Wouldn't it be nice to have the sound of any amp you wanted? A Fender Twin. Marshall stack. Mesa Boogie. Bassman. Maybe a JC 120. Or Soldano.

The AxSys 212 has them all.

And a whole lot that other guitar amps don't. A full set of 24 bit stereo digital effects.* Complete programmability. One touch recall of everything.

Switch instantly from the sound of a Fender blues tone to Marshall crunch to vintage AC 30. Complete with effects. No stomp boxes, no racks, no tangle of cables or complicated setups. Priced under a thousand dollars.

This thing is scary. We could tell you all about it, but you're not going to believe it until you hear for yourself. So get to your dealer and check our story. You'll be playing your own AxSys 212 tonight.

PROPRIETARY TUBETONE™ PROCESSING

TubeTone™ is the radically new DSP-based sound modeling technology that recreates the sound of classic amps. It's the most significant happening in guitar amp tone since the tube itself, and only the AxSys 212 has it.

You can learn the rest of the TubeTone™ story for yourself when you play the AxSys 212 at your dealer, or contact us today for a free brochure.

11260 Playa Court, Culver City, CA 90230
voice: 310 390-5956
fax: 310 390-1713
fax-back: 800 511-8604, ext 2003
e-mail: sales@Line6.com

LINE 6
the sound that's in your head

*List of effects in teensy little type: Noise Gate; Hum Canceller; Compressor; Wah (Includes Models of Crybaby and Mutron III); Auto-Wah; Rando-Wah; Sample/Hold Wah; Volume Pedal; Auto-Volume; Distortion Box (Includes Models of Vintage Tube Screamer, Rat pedal, Big Muff Pi, and a special Fuzz Face Preamp); Bright switch; 3-band Preamp EQ; Preamp Drive; Preamp Type; Preamp Output Level; Acoustic Simulator; 5-Band Graphic EQ; Bass, Mid, Treble Tone Controls; Presence; Mono, Stereo Chorus; Mono, Stereo Flange; Phasor; Stereo Rotary Speaker; Mono, Stereo Tremolo; Mono, Stereo, Ping-Pong, and Multi-Tap Delay; Tap Tempo Delay; Dynamic Delay; Room, Hall, and Physically Modeled Spring Reverb; Amp Gain; Cabinet Simulator; Stereo Spread; Digital Tuner. Independent Clean Aux Input with Level, Bass EQ, Treble EQ, and Reverb Amount. All products and trademarks are the property of their respective owners. Line 6, AxSys, and TubeTone are trademarks of Fast Forward Designs, Inc. Any reference to sounds and sound models of specific products does not imply cooperation nor endorsement from those manufacturers.

"Meladori Magpie"
Another believe it or not, this left-over from *Siamese Dream* was written in the last-minute crush. Butch Vig never thought much of it, but it is one of my secret favorites. A simple song of innocence that has double-tracked, fingerpicked acoustic and drum machine, and was recorded at home.

"Mouth of Babes"
During the year and a half of *Siamese Dream* touring, we tried to work on all sorts of new songs. From all the endless jams and tapes, this song and "Marquis in Spades" were the only ones that survived. A favorite at soundcheck with non-lyrics forever. Another heavy metal victim, or at least too much like a *Siamese Dream* track.

"My Blue Heaven"
I've wanted to cover this song for five years, but found it impossible to learn, as I can't seem to learn anyone else's songs. Written in 1927, this song is a well-known standard: I thought about doing this more futuristically, but in the end opted to let it be beautiful in its simplicity.

"A Night Like This"
James Iha: This is one of my favorite Cure songs, but in doing a cover we always try to change something about it. I decided to make it a slow, acoustic dirge with different drum feels for each part instead of a straight beat through the whole song. There's also a cello, which gives it a gothic feel. At the end it sorta rocks out with some Big Muff and Neil Young & Crazy Horse kind of rhythm guitars.

"1979"
The most frequently asked question about "1979" is, "What is the 'ooh-ahh-ahh' sound at the end of every phrase?" Flood and I were tracking the song, and I started humming the "oohs" like a melody line. I sang them to tape, we sampled the pertinent ones, electronically manipulated them, and looped them against the drum beat. One of my favorite songs from the album.

"Pastichio Medley"
This is our growingly infamous riff collection of practically, but not almost, every idea that was attempted for *Mellon Collie* that didn't even make B-side status. I sorted through hundreds of hours of rehearsal and album tapes, and kind of randomly ran small bits all together to create a pastiche of madness. The original titles were all used.

"Pennies"
One of those songs that I write in 10 minutes and can't seem to shake off. I like this song a lot, and find myself humming it about the house, as it is a very rare example of actual Pumpkin humor in a song. Recorded live to the 8-track cassette, with a few acoustic 12-string overdubs just to give it a little zing. This was our second choice for a take; the better take was lost when the engineer forgot to press "record."

"Rotten Apples"
A home demo that I just didn't have the heart or energy to go back and record. I like the lyrics a lot, and if I had spent more time on it it probably should have been on the album. It was written in the initial post-Lollapalooza batch ("33," "Jupiter's Lament," "Methusela," "Ugly") of acoustically tinged songs. It has double-tracked, fingerpicked guitar—all the better to hide those little mistakes—with a few choice keyboard overdubs bleeding through the vocal mikes.

"Said Sadly"
James Iha: A fun song to write and record. It's sort of my version of a country duet song. I recorded this the day after we finished the

Continued on page 104

YOU'RE LOOKING AT THE WORLD'S ONLY MULTI-EFFECTS SYSTEM IN A GUITAR PEDAL.

24 Different Effects, Up To 9 Simultaneous.

24 User-Program Memory Locations.

Input For Optional Zoom FP01 Expression Pedal For Full 2-Octave Pedal Pitch Bend, Pedal Wah & Volume Control.

Stereo Line Output/Headphone Output With Master Level Control.

Acoustic Guitar Effect.

Reverbs, Delays, Chorus, Flanger, Pitch Shifter, Doubler, Compressor, Limiter, Auto Wah, 4-Band EQ, 8 Analog Distortions, Amp Simulator.

Auto-Chromatic Tuner.

DC (9V) Battery-Powered & Optional AC Power.

Easy "Key-Touch" Programming.

New Zoom ZFX-2 Digital Processor For CD-Quality Sound.

Effects Include Many Variations So You End Up With Hundreds Of Sounds.

Twin Pedals For Easy Up/Down Access To Programs And Bypass.

$149 Suggested Retail Price: Obviously We Don't Charge By The Effect.

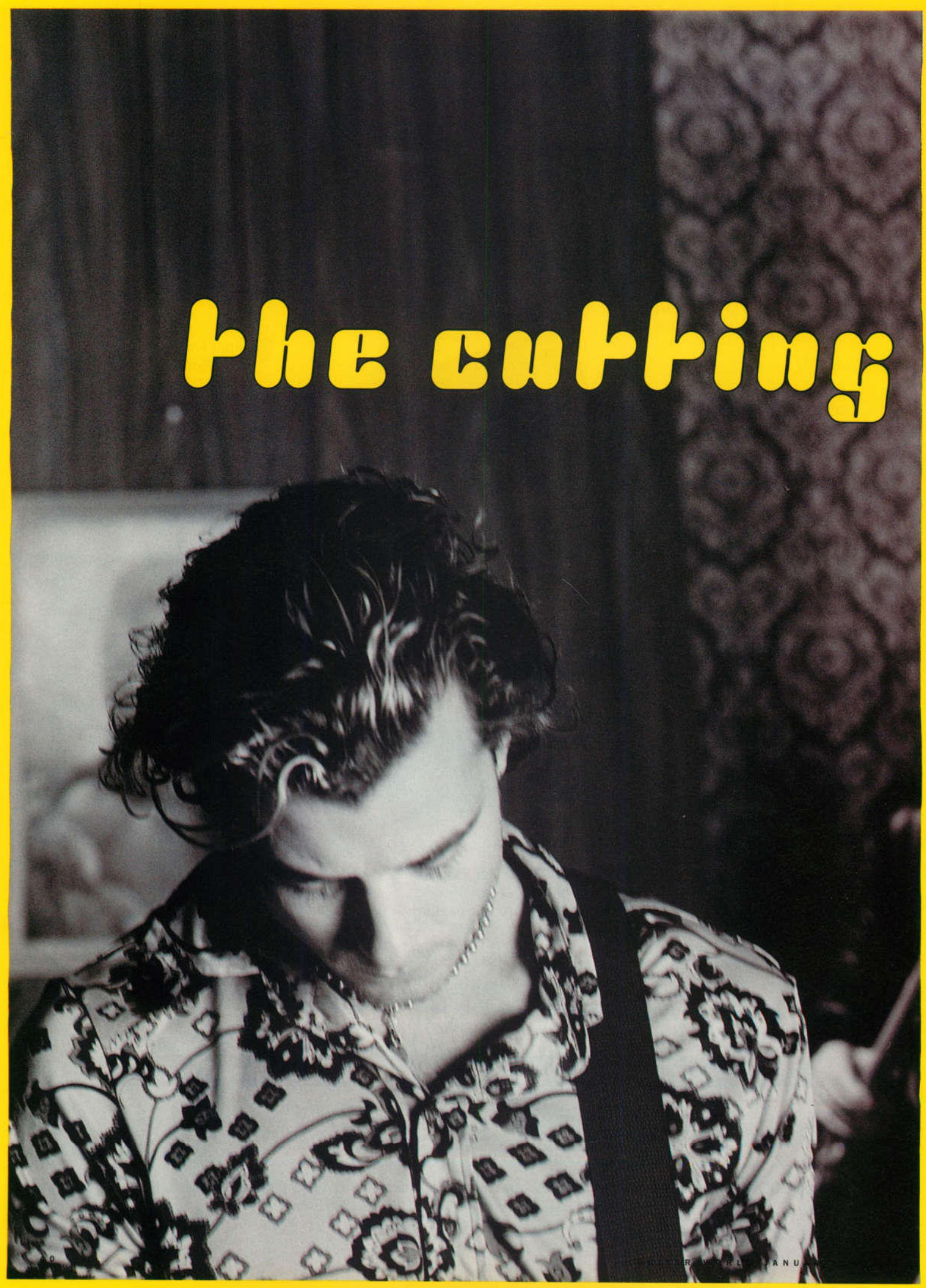
WAIT 'TIL YOU HEAR IT.

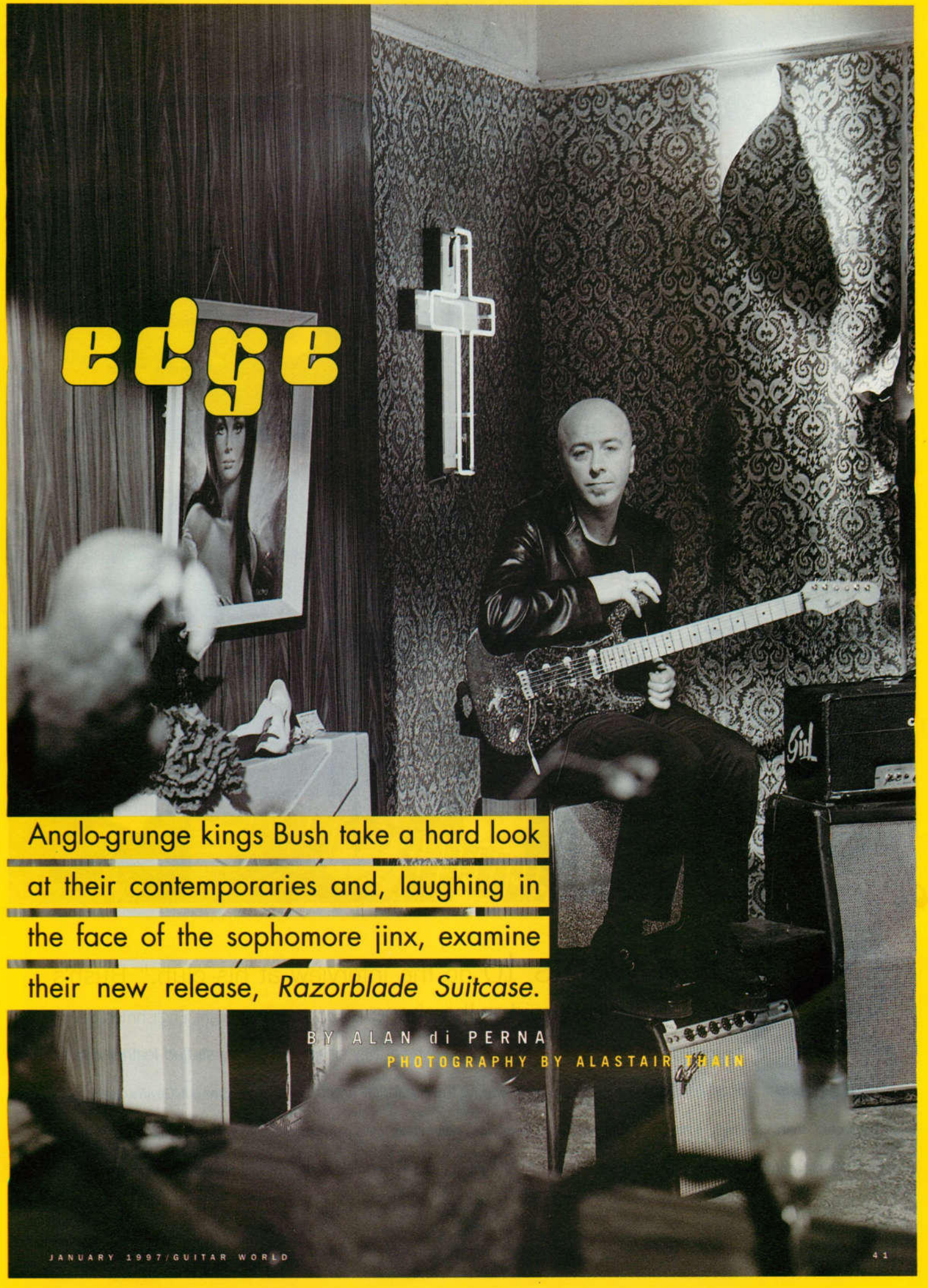
THE ZOOM 505 GUITAR MULTI-EFFECTS PEDAL

ZOOM®
CATCH US IF YOU CAN

Every cool ZOOM processor is distributed in the USA by Samson Technologies Corp., P. O. Box 9031, Syosset, NY 11791-9031
Phone: (516) 364-2244 • Fax: (516) 364-3888 ©1996 SAMSON

the cutting



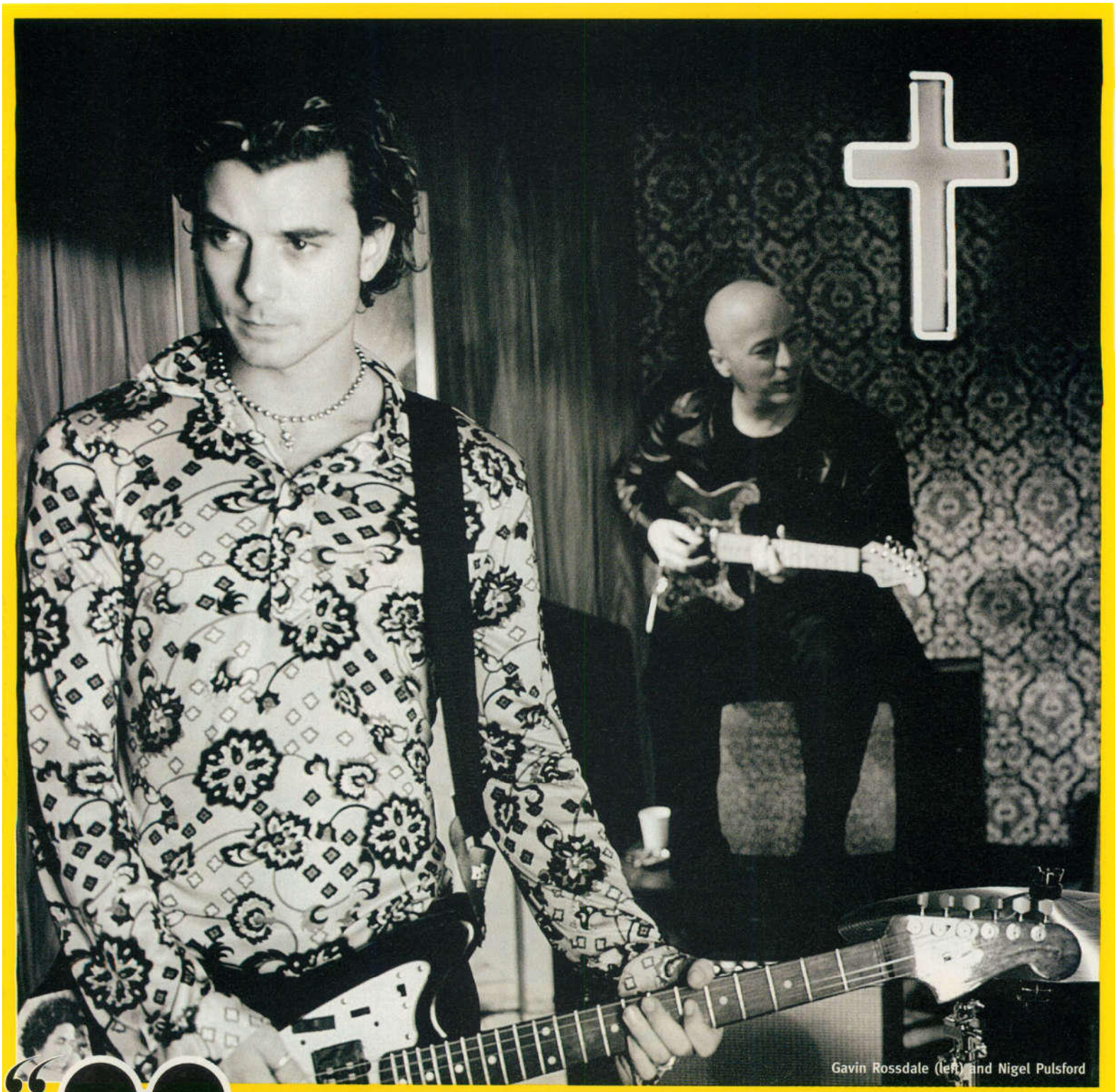


edge

Anglo-grunge kings Bush take a hard look at their contemporaries and, laughing in the face of the sophomore jinx, examine their new release, *Razorblade Suitcase*.

BY ALAN di PERNA

PHOTOGRAPHY BY ALASTAIR THAIN



Gavin Rossdale (left) and Nigel Pulsford

"Gavin wants to do the interview at his club," Bush's London publicist said on the phone. His *club?* Oh that's right, Englishmen belong to gentleman's clubs, don't they? Places where they sit around in overstuffed leather chairs, dressed in smoking jackets and reading the *Financial Times*, right? As it turns out, Gavin's club is more "boho chic" than "Sherlock Holmes"—a funky old Soho townhouse with interior walls painted battleship gray and plain wood furniture. Guys with big beards and woolly pullovers chatter crisply with slim girls dressed in black. Rossdale saunters through the entrance preceded

by a well-groomed pooch on a slender leather leash.

"I wanted to meet here because they allow me to bring my dog in," he explains. Rossdale's good looks have not been exaggerated by the press. His high cheekbones and finely chiseled nose have a kind of porcelain delicacy beneath a tousle of brown hair frosted blonde at the edges. He's soft-spoken, witty, polite—charming is the word generally used to describe his particular brand of British upper-middle-class ease.

Which touches on the central paradox of Bush's career. As people, they're very English. They talk English, they act English, and their conversation is peppered with references to English bands generally unknown in the States. But as a band, they sound *so* American grunge. And as a consequence, they're huge in America, but relatively minor in England. Bush's debut album, *Sixteen Stone*, is seven times Platinum and still riding high, but only 50,000 copies have been purchased in England. In America, entire arenas-full of teenage girls have been known to salivate at the sight of the comely Rossdale, while across the pond, punters are more likely to hurl an indifferent gob at Bush's image on a tube (subway) station poster.

In a way, Bush enjoy the best of both worlds. They've made big bucks in the States, but because they sell more like an indie band in England, they've conferred a kind of underground credibility on themselves, if only in their own minds. The question is, did they plan the whole thing out by carefully tailoring their sound to American tastes?

BUSH'S BRAND NEW album, *Razorblade Suitcase*, seems likely to prompt fresh speculation on this score. If the first single, "Swallowed," is any indication, Bush will continue to draw comparisons to Nirvana and other bands from the great American Northwest. Building from an ultra-Cobainesque guitar-and-vocal intro, the track settles into a grungy mid-tempo burn as Rossdale rasps out words of cryptic angst and youthful alienation. But then, the album was produced by American alt-rock knob-man Steve Albini, best known for his work with the Pixies, Breeders, Big Black and, yes, Nirvana.

"People I know say this album sounds different, but it's unmistakably us," says Rossdale. "In some ways, I think it's more 'us' than *Sixteen Stone*. As you get more control over what you're doing, you *should* improve. I mean, after five records you're crap. Of course I know that. But on your second record, you should be improving."

If there's something slightly defensive lurking beneath Rossdale's breezy good manners, you can't blame the guy. Repeatedly being labeled a crass Nirvana clone over the past few years has left him a little touchy. He's also highly sensitive about being dismissed as just another pretty face, a pinup, a himbo. A recent *Rolling Stone* cover line cut to the crux of the matter by asking why nobody seems to take Rossdale or Bush seriously. So Rossdale seems especially pleased to be doing a guitar interview—raring to talk string gauges, gain stages, and other workmanlike, unglamorous stuff relevant to his increasing guitar presence in Bush.

"I've been allowed to get louder and louder," he says.

"You mean you *have* gotten louder and louder." Right on cue, Nigel Pulsford appears at Rossdale's side. A good head taller than his singer and co-guitarist, Pulsford has a few day's growth of stubble on his trademark shaved pate. Even more soft-spoken than Rossdale, he expresses himself in one of two ways: lightning-fast bursts of language or glib one-liners.

"When we first began, I was mainly superfluous on guitar," Rossdale continues, "apart from the odd chorus. Now I've got more of a guitar role. I've been allowed into the fold, so to speak. Nigel has been very kind. Most gracious."

"And patient," says Pulsford.

Gavin Rossdale and Nigel Pulsford met back in 1992. Both were music biz vets by that point. Pulsford played guitar in the Ian Lowery Group (formerly King Blank, formerly the Folk Devils) and Rossdale had put out a U.K. single with Midnight. The duo formed the nucleus of Bush, with Dave Parsons assuming bass duties and Robin Goodridge falling into place on drums. The new band was very quickly discovered by Rob Kahane, the president of the American label Trauma. Ken Weatherly, program director of the influential L.A. radio station KROQ, picked up on "Everything Zen" from *Sixteen Stone* before the track had even been officially released as a single. From there Bush have enjoyed an endless string of hit records, sold-out arena tours and training bras tossed onstage.

Inevitably, though, Bush came to face the challenge of recording a second album. They decided to charge straight into the studio and bang out a spontaneous, unlabored sophomore offering—played raw, with the same ensemble furor as the band's live set. They call the result *Razorblade Suitcase*, and only ask that you forget geography and just judge the thing on its own musical merits.

GUITAR WORLD: What is "Swallowed," your new single, really about?
GAVIN ROSSDALE: Since I write them, I always find the songs really self-explanatory. "Swallowed" is a statement about how you can be in a crowded situation and yet not necessarily feel part of it.
NIGEL PULSFORD: Like being a drummer! *[laughter]*
ROSSDALE: I always find it weird to explain these things because

machine heads

The gear behind *Razorblade Suitcase*'s trenchant tones.

By Alan di Perna

BUSH'S GUITARISTS NIGEL Pulsford and Gavin Rossdale had more than razor blades in their suitcases when they went into the studio to record their new album, *Razorblade Suitcase.*

"I used my '89 Strat Plus Deluxe and an old Fifties Les Paul Jr." says lead man Pulsford. "I've also got a Gibson ES-330, but I'm not sure we used it on the album, although I wanted to. I also used a Strat that Gavin's guitar tech, Cozy, made for me out of parts. It has a maple neck, so it's really bright. It's good for that real 'flying' sort of stuff. Full on. It's also got a really nice clean sound.

"For amps, I used a Mesa/Boogie Tremoverb amp, a Boogie Blue Angel, a Fender Princeton and a Fender Super Reverb. My Princeton is clean-sounding, but with a bit of an edge. I like it more for tremolo. I'm currently looking for a Matchless. They're clean and different frequencies resonate."

"Rhythm and attitude" is how Gavin Rossdale describes his guitar role in Bush. "For half of *Razorblade Suitcase*, I played with my two Fender Jazzmasters," he explains. "I've got a '61 and a '65. But every now and again, I'd slip over to Nigel's rig and nick his Strat because approximately every third time I picked one up in the studio, the Jazzmasters I was using would sound like toys. It's just the nature of the guitar, really. Although, when you hit that moment and get the right sound out of a Jazzmaster, I prefer it to a Strat. My black '61 doesn't have a really good clean sound. But I've got the other one, the '65—this really lovely purple one—and the clean sound on that is brilliant. I used that for all the songs that have string sections, things like that. The heavier sound on that guitar is a bit middy. I seem to get chased by midrange wherever I go. That's the frequency bane of my life.

"I'd usually use the Jazzmasters through my Boogie Tremoverb amp or an old Seventies Fender Twin. I've got a Boogie Blue Angel for quiet, clean sounds. I use the Twin too, but they're never clean enough. They always start breaking up. Hiwatts have a good, clean sound. Then I've have this Expandora pedal that I use a lot. It's a really lovely, lovely pedal that this guy Bruce Barr makes. Between the clean and distorted amps and the Expandora, I could get all the sounds I needed."

the songs are never particularly about one issue. That would be a waste, if you only had one idea for a song. There are many avenues off that main idea in "Swallowed," but I think what I said earlier would sum it up.

GW: So it's not a relationship song?

ROSSDALE: No.

PULSFORD: *[moving to embrace Rossdale]* It's about *our* undying love.

GW: People make much of Bush's sonic resemblance to Nirvana, but I hear a songwriting influence as well.

ROSSDALE: Well, it's very limited. I would say it's only on one track particularly off *Sixteen Stone*, which would be "Little Things." Because you've got one chord progression and a kind of different rhythm in the chorus, which is the same effect you get with Nirvana. But I mean, if you listen to "Smells like Teen Spirit" and then listen to [Fugazi's] "Debaser" *[sings riff]*, it's the same thing.

PULSFORD: Everyone sounds like someone else.

ROSSDALE: PJ Harvey's "Sheela-Na-Gig" has that same thing: chord round, straight into the verse, and then she gets into that jump-skip rhythm for the theme. We should blame all of the rock genre for that thing. Obviously it's most identified with Nirvana, but for people that are in the know...

PULSFORD: Actually, we listened to Boston instead. *[laughs]*

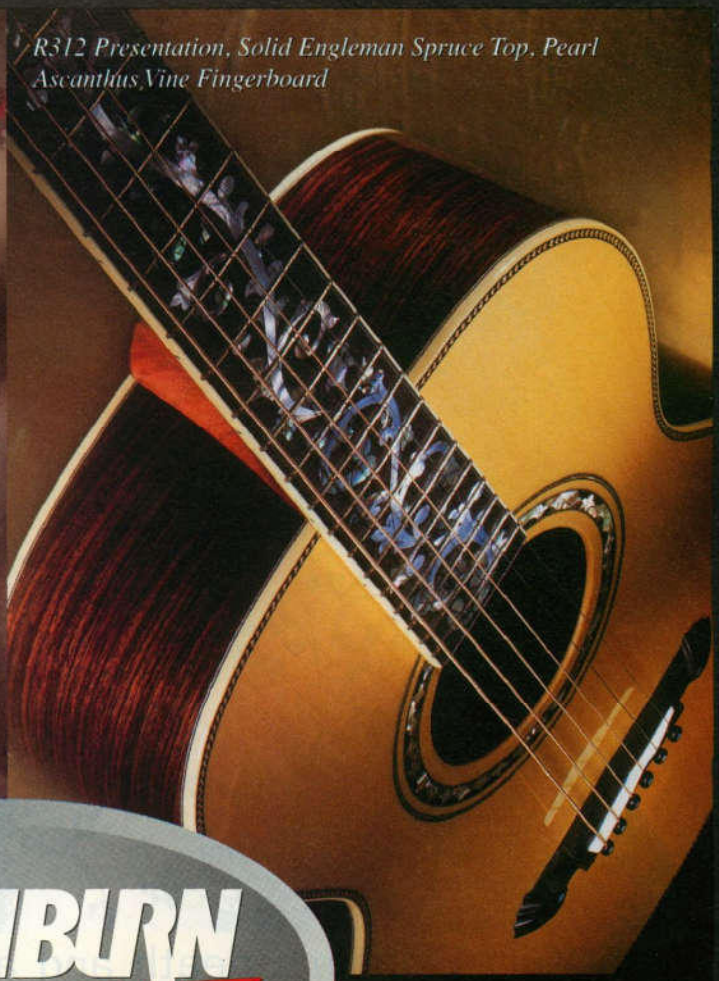
GW: Yeah, that chord progression is basically the same as "More Than a Feeling."

ROSSDALE: A slight scratch below the surface and you might find something completely different in our music. I don't hear much Nirvana in many of the songs on *Sixteen Stone*: "Body," "Come Down," "Machinehead," "Everything Zen"...I've never heard a Nirvana record with slide guitar on it. But let me know if there is one. It's weird the way people worship the god of Nirvana. With Kurt Cobain's death and all of that, Nirvana became this huge institution. People all respect that and don't want anyone to come anywhere near it or sound like that. Like, "Don't even touch that! Don't even look at that!" Nirvana were a really exciting band. And if there's an element of that excitement in our music, that's fine. They were a guitar band as well. So if you're a guitar band and you don't sing in a really high voice, it's kind of like, "Oops!"

GW: Lyrically, would you say Cobain was an influence?

ALASTAIR THAIN

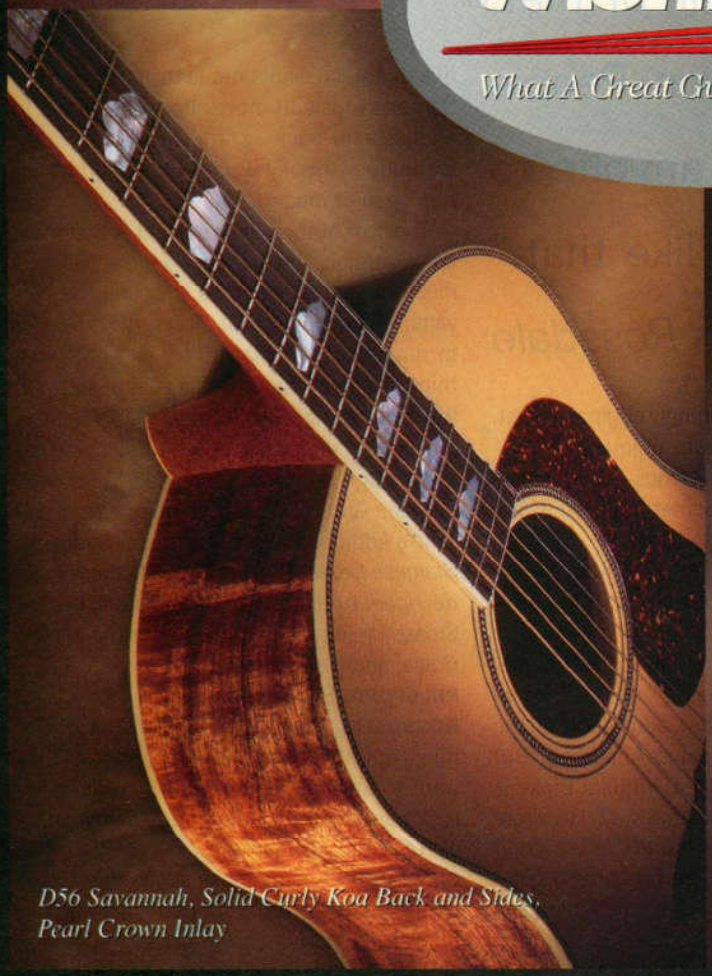
D11, Figured Ash Top, Back and Sides, Transparent Red Finish
Also Available in Blue, Natural, Amber and Brown



R312 Presentation, Solid Engleman Spruce Top, Pearl
Ascanthus Vine Fingerboard

WASHBURN®

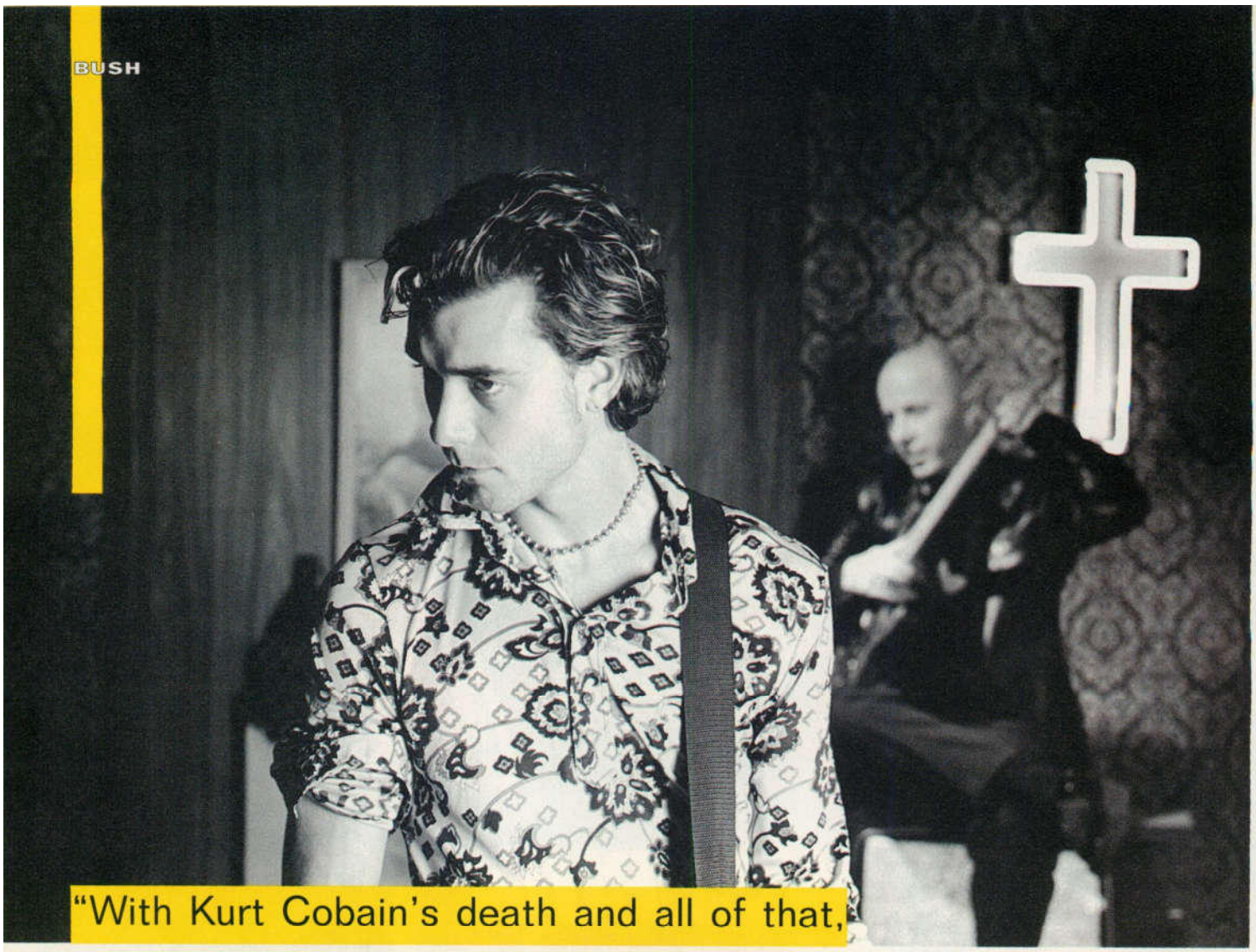
What A Great Guitar Should Be



D56 Savannah, Solid Curly Koa Back and Sides,
Pearl Crown Inlay

J28SCE, Solid Spruce Top, Jumbo Body, Equis Gold Preamp

Washburn International • 255 Corporate Woods Pkwy • Vernon Hills, IL 60061 • Tel: (847) 913-5511 • Fax: (847) 913-7772 • In Canada (905) 544-5035 • http://www.washburn.com



"With Kurt Cobain's death and all of that, Nirvana became this huge institution. People all respect that and don't want anyone to come anywhere near it or sound like that."

–Gavin Rossdale

ROSSDALE: Definitely, but then the weather is the same here in London as in Aberdeen *[Washington, Cobain's hometown]*. There's that same desolation. It's not that dissimilar when you go to Seattle. It's the most European city in America that I know of. San Francisco is one of the best American cities, but it doesn't feel European because it's just so... well, it's *San Francisco*, isn't it? Seattle, on the other hand—they're obsessed by coffee, it rains all the time, it's pretty bleak. So there are similar ways of thinking. But I think there are others who have possibly influenced me more than Kurt Cobain. People like Patti Smith, Allen Ginsberg and William Burroughs. They're people who Kurt Cobain liked, too. And he's certainly not the first songwriter to write about disaffected youth; otherwise, rock and roll wouldn't exist. He wasn't a stunningly original lyricist. Certainly, his passion was unique.

GW: The rhythm of your lyrics—those short, cryptic phrases—is something you share with him.

ROSSDALE: Certainly. I enjoy that. But Allen Ginsberg is the king of that, isn't he? He's 100 miles an hour.

GW: There's Burroughs' "cut-up" technique.

ROSSDALE: And Jack Kerouac's *Book of Dreams*. All of them. Now, admittedly all the people I've mentioned are American. But then I think [English poet] William Blake is really brilliant in that same way. He wrote *The Marriage of Heaven and Hell*, a great book, a great justification for being a complete moral degenerate. Anyway, Americans stole from the French tradition of [symbolist poets] Rimbaud, Baudelaire and people like that. So it's not unique to any one place. Same as music. It moves from one center to another and back again. The whole cut-up technique is really down to the short attention span of modern society.

The crux of this whole subject is that there are a million Nirvana sound-alike bands. I mean, if we really wanted to sound like Nirvana, we could get a lot closer. It's far easier to duplicate that than to try and do something original. The Smashing Pumpkins had this same thing. *Gish [Caroline, 1991]* came out and it sounded like Jane's Addiction. That first track, "I Am One," sounded like a cross between Guns N' Roses' "Paradise City" and Jane's Addiction. Without a doubt. Suddenly, *Siamese Dream [Virgin, 1993]* becomes this *de rigueur* record and they're launched as Smashing Pumpkins. Now there's this *Mellon Collie*, and it sounds like...

PULSFORD: Elton John.

ROSSDALE: Well, Elton John at the beginning—horrible piano. But it sounds like they want to be some sort of a hi-fi coffee-table rock band now. It's quite heavy metal, some of it? I think it's horrible.

PULSFORD: It sounds like Judas Priest.

ROSSDALE: Which you can hear on the record. I've only heard it once. I bought it and then gave it to someone. I thought it

ALASTAIR THAIN

YOU CAN'T BEAT THE SYSTEM.

(OR ITS PRICE.)

VLXTD. Finally, a professional true diversity wireless guitar system* for under $250.**

Plus great-sounding handheld, lavalier and headset systems at slightly higher prices, depending on the mic element you choose. Problem-free reception every time out. A variety of mics to choose from, including our amazing new QMIC. With all this and more, you simply can't beat VLXTD wireless—at any price!

SAMSON®
THE WIRELESS FUTURE

*VLXTD Guitar System includes VR22 Receiver and VT2G Beltpack Transmitter only.
**Suggested retail list price for the VLXTD Guitar System is $249.
For more information about Samson Wireless, please call (516) 364-2244, fax (516) 364-3888 or write to:
Samson Technologies Corp., P.O. Box 9031, Syosset, NY 11791-9031.

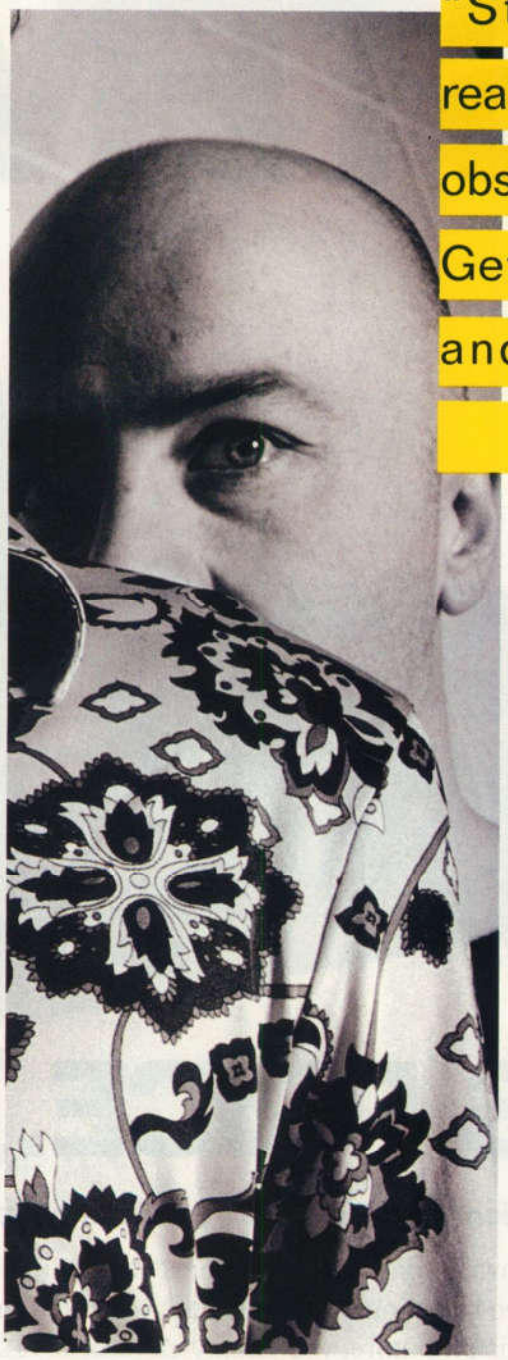
©1996 SAMSON

would be really good.

GW: Well, Billy Corgan makes no bones about liking all that...

PULSFORD: crap?

ROSSDALE: And he doesn't make any bones about putting it on his record, either. You can hear that he likes heavy metal. I don't even know what Black Sabbath sounds like. That was not a big scene for me. I went from punk to reggae to some hip hop and indie stuff like the Fall. They were the original alternative band, to my mind. There was kind of a big gap for me in the Eighties. For a long time, there wasn't any band I really gave a shit about. It wasn't really making much sense to me and didn't really connect with me as a culture. I mean, I would have liked to have gone to see Big Black. But you cannot be into all of the bands all of the time. Not if you're being honest. I couldn't afford to check out every single band that I read about. But I did like Throwing Muses and the Pixies, basically stuff on 4AD.



GW: Did you feel alienated from the mainstream of British pop throughout the mid-Eighties?

ROSSDALE: Fuck, yeah. There were some very good independents in the early Eighties, though. Like My Bloody Valentine. They were a band that I connected with and really liked. But I was weird. I would get a record that I'd be really into, but I wouldn't give a shit who made it or what other records they had out. Other people are so thorough about completing their collection of a certain artist. Nigel is. But I just had a few records I liked, and I'd play them a lot. I didn't even try, necessarily, to go and see those bands that much. I don't even know the names of the people in the bands. Like I know who Kevin Shields [of My Bloody Valentine] is. But if you put me in front of him, I wouldn't recognize him. Even though I think he's brilliant.

> "Steve Albini was really just into absurd, obscene guitar sounds. Get a horrible sound and he loves it."
> *–Nigel Pulsford*

GW: Why did you choose Steve Albini to produce your new record?

ROSSDALE: We've always liked his work. I mostly know him from the Pixies and Breeders, and I later got into Big Black. I really enjoyed that. His recent band, Shellac, I really liked. But it started off with the Pixies' *Surfer Rosa [4AD, 1988]*.

So I just called Steve up when I was in Chicago. I went to lunch with him and his girlfriend, Heather. We had a really nice time and chatted about everything, really, for an hour. At the end, I just sort of mentioned that we were in this weird situation where we could obviously have a choice of good people to work with. And that he was our first choice. With the history he's had, he was the one we thought was best at recording bands, sonically and career-wise.

GW: How does working with him differ from working with Alan Winstanley and Clive Langer, the British team which produced *Sixteen Stone*?

ROSSDALE: Steve comes from the right part of town, and they came from a different part of town—in the sense that Steve understood what we wanted to achieve quicker. With Alan and Clive, they'd have an idea and we'd

ALASTAIR THAIN

BOTTOM AND TOP LINED WITH A **RUBBER SOLE** THAT GRIPS EVEN THE SLICKEST STAGES— KINDA LIKE A GOOD GYM SHOE.

SILENT FET SWITCHING MEANS YOU WON'T CLICK WHEN YOU KICK.

SUPERIOR EFFECT CIRCUITRY GIVES YOU SUPERIOR SOUND. AND, HEY, THAT'S WHAT IT'S ALL ABOUT.

NOTICE **THE KNOBS ARE RECESSED** FROM THE PEDAL SO YOU CAN STEP ON THE EFFECT WITHOUT MESSING UP YOUR SETTINGS.

LED LIGHT LETS YOU KNOW YOUR BATTERY'S GOT PLENTY OF JUICE AND YOUR PEDAL'S GOT PLENTY OF POWER.

BATTERY COMPARTMENT IS EASY TO GET TO AND IS ISOLATED FROM THE CIRCUIT BOARD TO KEEP THE CIRCUITS CLEAN AND SAFE.

EQUIPMENT FOR THE SOLE.

HEAVY CAST METAL CASE CAN **WITHSTAND YEARS OF SERIOUS STOMPING.**

FIVE YEAR WARRANTY

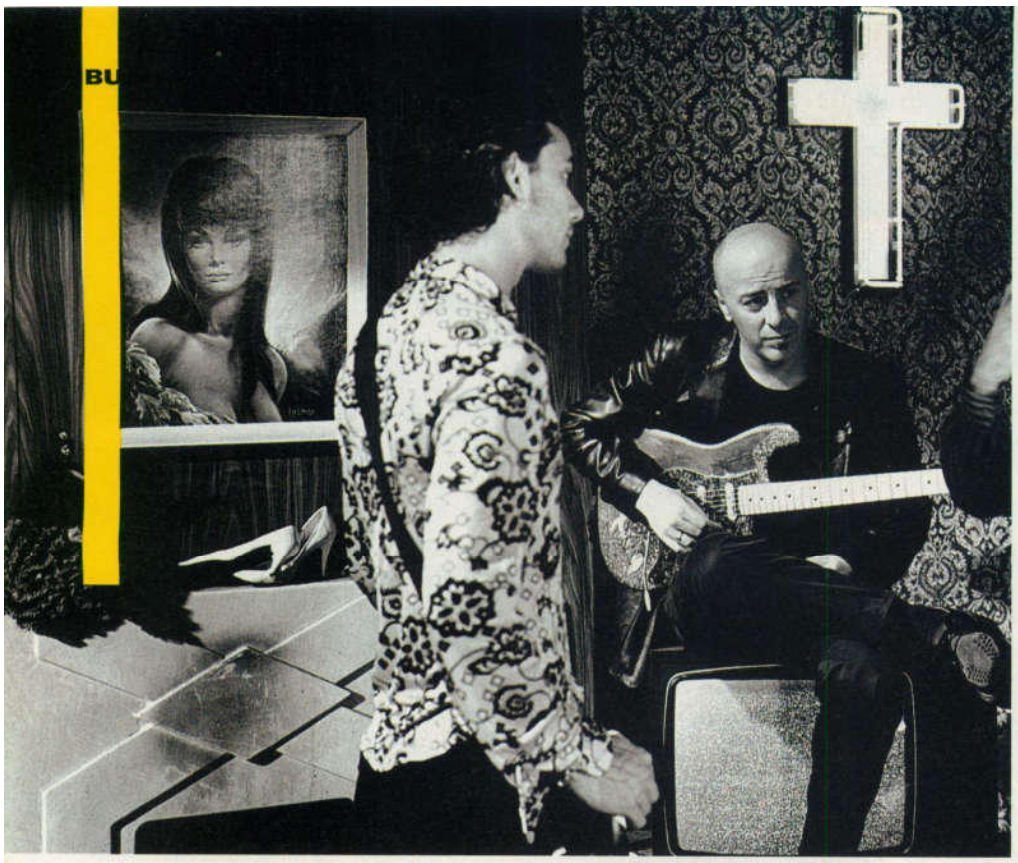
OF COURSE, THIS IS JUST A SMALL TASTE OF WHAT BOSS PEDALS CAN DO FOR YOUR SOLE. TO LEARN MORE, CALL (800) 386-7575 EXT. 754 AND RECEIVE A FREE COPY OF THE GUITAR EFFECTS GUIDE BOOK, VOLUME 11. AND START STOMPING.

ALL BOSS PEDALS COME WITH A **FIVE-YEAR WARRANTY**— WHICH IS A GOOD TWO YEARS LONGER THAN THOSE OTHER PEDAL PUSHERS WILL GIVE YOU.

BOSS®
Compact Pedals

COMPUSERVE®: GO ROLAND HTTP://WWW.ROLANDUS.COM
FAX-BACK INFORMATION: (213) 685-5141, EXT. 271

Roland Corporation U.S., 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141
Roland Canada Music Ltd., 5480 Parkwood Way, Richmond, B.C. V6V 2M4 (604) 270-6626



ALASTAIR THAIN

have to coax them back in our direction. Steve will just put some microphones up and it sounds the way it sounds. It's nice because that means we can concentrate on playing and on sounds rather than having to police his production approach.

GW: Did you choose to work with him to get that "American sound"?

ROSSDALE: *[with characteristically British sarcasm]* No, I think we had it already. The thing about Steve is he only records real bands. You can't fake it. You get in the studio and he records you. The reason we worked with him is we felt he was the one who could best record rock bands—but not in that hideous kind of Mutt Lange *[Def Leppard, AC/DC]* way that I hate.

GW: Did the term "sophomore jinx" come up at any point?

ROSSDALE: That's why we decided to just go in the studio and do it straightaway, without thinking too much about it. Within two and a half weeks of coming off the road from touring behind *Sixteen Stone*, we were in the studio. With a second album—especially when the first one has done well—people begin to be governed by fear. So they spend a year writing the record, nine months recording it and four months mixing it. Two years later, when nobody remembers the band anymore, their record comes out. We tried to do just the opposite. We charged right into the studio without allowing ourselves to get precious about the situation. Our record company was more scared than we were.

GW: Did you write the songs on the road?

ROSSDALE: Some. Then we took a two-week period to write before we went in the studio. We recorded about 17 songs; I think 13 made the record. So we were still learning a lot of the songs in the studio, much to the chagrin of Steve Albini. *[Assumes an American "no bullshit" accent]* "You guys think you can hurry up?" It's hard when you've got

60's sounds. 60's prices. Lit eyes.

"They really did what they're supposed to do - that's what impressed me the most. The Tweed E. Dog has a great SRV tone while the Blue Doo has a nasty, raunchy edge ala ZZ Top. Plus, the eyes light up!" - Shawn Gilliam, Play It Again Sam, Danville, KY

"They attack on command...You'v got to love the Dog's eyes that light up!" Guitar Shop Magazine

"Very happening and unbelievably priced. Very retro looking. A great collection of very cool stomp boxes." Crazy Bob, Guitar Crazy, Portland OR.

"Great selection of distinctive overdrive tones. #$@*% great graphics, unbelievable tones, lit eyes and great prices make Snarling Dogs pedals a no-brainer to sell." Dave Katzman, Musician's Network, Chicago, IL.

Also available in: Tweed E. Dog™ (vintage American rock and roll), Blue Doo™ (blues screamer), and Fuzz Buzz™ (raunchy 60's fuzz)

Charlie Stringer's Strings • PO Box 4241 Dept. GW, Warren, NJ 07059 Phn: 908 469-2828 FAX: 908 469-2882 Email:104466.762@compuserve.com

See us at Booth 4103 Hall C in Anaheim.

& check out Charlie's snarling web site:

http://snarlingdogs.com/bite.html

SURVIVAL TOOL

On stage. At Home. In the Studio. You need an amp that gives you the flexibility to adapt to any playing situation. Whether it's rock, country, blues or alternative, versatility & durability in your amp is one key to your musical survival.

The new Crate Excalibur GX60C and GX60D (with on-board digital sound processing) are the perfect combination of tone, size & features for the home recording enthusiast or casual pro who needs a highly versatile amp for gigging.

So get to your nearest Crate Dealer and check out the GX60C and GX60D. Your sound just may depend on it.

1 Channel A: Lead/Gain Channel

Gives you a gain control, low/high gain, distortion/shape control, low and high band EQ and a master level control.

2 Channel B: Level Control, Low, Mid, High EQ

Warm and transparent clean channel also allows you to tailor separate EQ for great, full-sounding chording.

3 Stereo Chorus/ Spatial Expander Circuit

Choose between a stereo chorus with depth and rate controls, or the Expander, which makes your speakers sound like they're several feet apart. Huge sound! *A Crate Exclusive!*

4 Dual Analog or Digital Reverb (GX60D Only)

Independent dual reverb controls allow you to assign different amounts of reverb for each channel. The GX60D with Digital Signal Processing has 31 different effects which can be assigned to Channel A (dual gains) and B with and without chorus for up to 6 different presets.

CRATE®

Musician Made in the U.S.A. 1400 Ferguson Ave. St. Louis, Missouri 63133 http://www.crateamps.com

*When you test the new GX-60C or GX-60D. Visit your nearest Crate dealer for details. Void where prohibited. Offer expires December 31, 1996 or while supplies last.

17 new songs. We'd only played four or five of them on the road, including "Distant Voices," "Bone Driven" and "Greedy Fly."

PULSFORD: The challenge is to make them all sound different when you rehearse them all together. It's very easy to lump them together in your mind.

ROSSDALE: You find yourself waiting for a bit, like a solo, that's actually in another song. You think, "Why isn't he doing that bit?" But if you're clever, you don't say anything. You wait and you go, "Shit, yeah." Also, Steve is really funny 'cause he's like *[American accent again]*: "Is this part the chorus? What is this part?" "Yes, Steve, the chorus is the part with the *hook* in it."

GW: He's sort of known for being a blunt guy.

PULSFORD: Oh, he's great.

ROSSDALE: "Straightforward," I think, is his word.

GW: What kind of sonic goals did you articulate to him?

PULSFORD: Dynamics, I think, more than anything.

ROSSDALE: I mean, Steve only reacts if the sound is completely bad or completely wrong. So his silence is a measure that everything is going according to plan. On a couple of songs he'd come into the room while I was getting a guitar sound. Just like two or three times he'd say, "Maybe you should think about taking this frequency out," or whatever.

GW: There's a rumor that you spent $50,000 on effects pedals to make this album.

ROSSDALE: Not true.

PULSFORD: No, I bought a lot of old vintage ones, but I suppose I spent maybe $2,000. I just bought things like old Mu-Tron flangers.

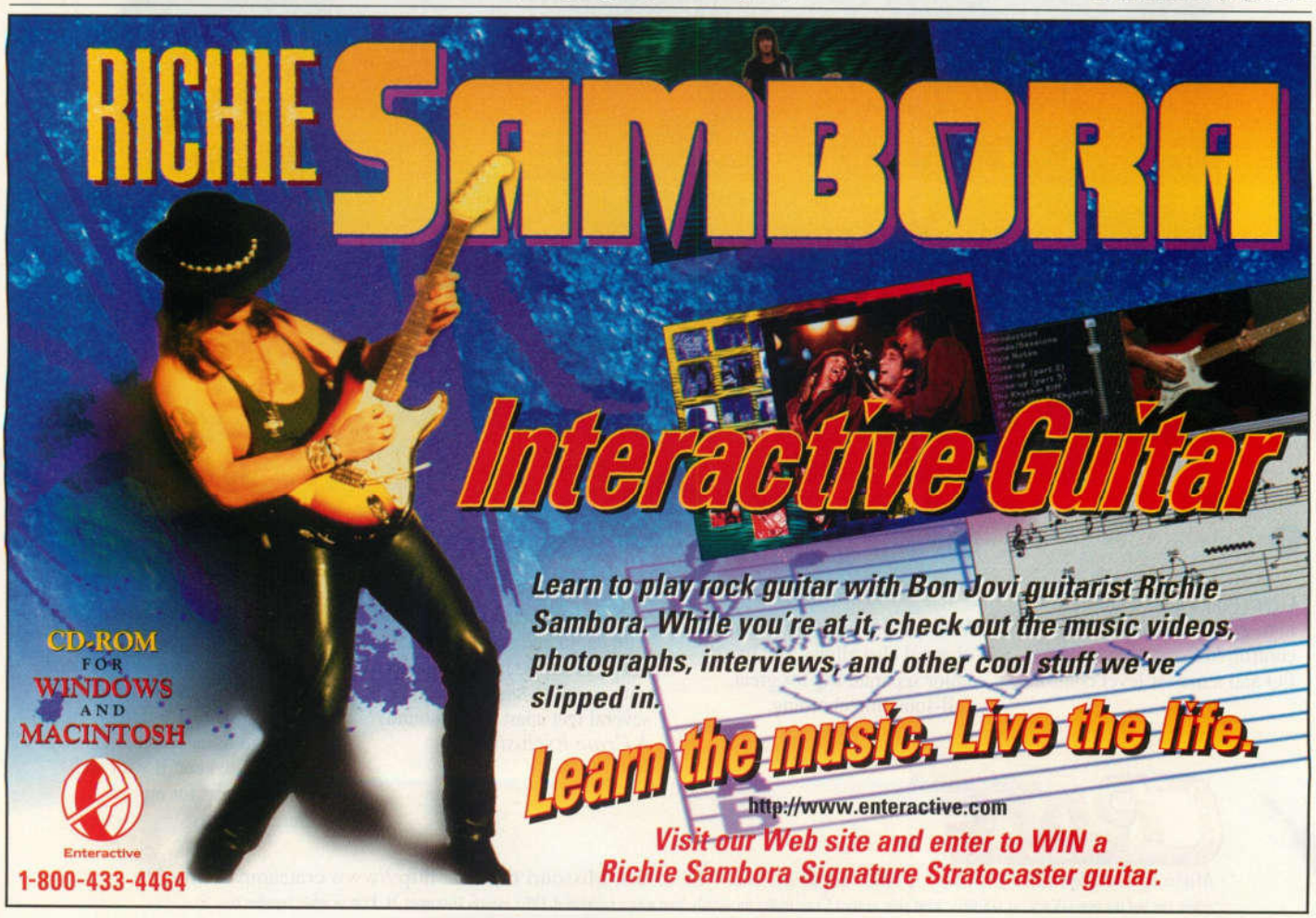
ROSSDALE: But you can tell everybody that he had three girls stay over this week, and *that* cost him in excess of 50 grand.

PULSFORD: Fifty grand on pedals? My God, what a waste of money. But I did buy a Bradshaw switching system so I can change sounds within a song and get all the sounds I need live. Because we've been on the road so long, the idea was to capture us playing live together, rather than laying down a drum track and doing a lot of overdubs.

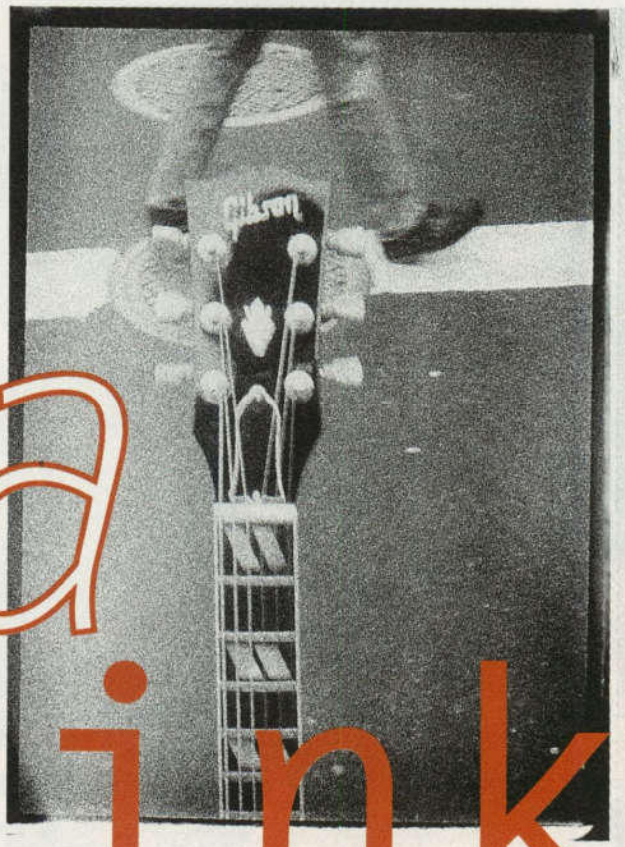
ROSSDALE: One thing Steve introduced me to was to take the speaker output of my Fender Princeton, with a load on it, and put it into the input of my Mesa Boogie Tremoverb. Which will then fry it, basically. It's really bad for the transformer. But that didn't happen in this case, and it sounded amazing. Because you're overloading the input in completely the wrong way. Make

Continued on page 112

ALASTAIR THAIN



Impossible.
Outrageous electric *and* acoustic tone at a down to earth price.
• American made
• Solid maple body
• Locking Sperzel® tuning machines
• DiMarzio® pickups and a Fishman® piezo transducer system
• Parker patented stay-in-tune vibrato system
• Vintage feel neck with jumbo, spring-tempered, stainless-steel frets
Parker
NITEFLY
Call for the name of your nearest Parker dealer: (800) 872-5674
©1996 Parker Guitars, 316 South Service Road, Melville, NY 11747-3201. Nitefly is a trademark of Parker Guitars.



a kink's kronikle

More than thirty years after the release of "You Really Got Me," well-respected Ray Davies continues to rock all day and all of the night.

By Alan di Perna

PHOTOGRAPHY: DANNY CLINCH

"I'M NOT LIKE everybody else... " Ray Davies repeats this sentence four times in each chorus of the Kinks' 1966 teen rage anthem of the same name. As he does so, his voice modulates from a belligerent sneer to a defiant, doomed yelp. It is one of the most chilling moments in all of rock. It is also a monumental understatement. As songwriters go, Ray Davies *is* like nobody else. One of the most literate tunesmiths ever to work the genre, his peers have names like Townshend, Dylan and Lennon/McCartney. But for all his verbal wit, Davies hasn't got a pompous bone in his

body. His songs tend to be simple and direct. They cut right to the heart of their subject matter—or "To the Bone," to quote the title of the Kinks' brand new single.

Raymond Douglas Davies has written some of the most influential songs of the rock era: "You Really Got Me," "All Day and All of the Night," "A Well Respected Man," "Sunny Afternoon," "Lola," "Celluloid Heroes," "Superman," "Come Dancing".... Some were big hits. Some are cult classics. All are memorable. Davies's tunes have been covered by everyone from Van Halen to Shonen Knife, from Herman's Hermits to the Pretenders. (Lead Pretender Chrissie Hynde was Ray's lover in the early Eighties. They had a daughter and lots of highly publicized brawls, but that's another story.)

When the Kinks first came on the scene in 1965, they had the longest hair and the roughest sound of any rock and roll band. They were androgynous and endearingly sloppy—foppish and thuggish all at once. They were banned from performing in America during the late Sixties. Garage punk, heavy metal...trace any rude, antisocial style of rock music back to its shadowy source and you'll find the Kinks lurking there.

"I'm not like everybody else..." By the end of the Sixties, Ray Davies had proven that, in his case, non-conformity wasn't just a fashionable pose. When the whole rock world was preaching hippie revolution, the Kinks were singing nostalgically about village greens, cups of tea and Victorian decorum. They were sarcastic when rock was pie-eyed and utopian. They were sentimental when rock was jaded and cynical. Throughout their 30-year career, they've dabbled in "unfashionable" styles like British music hall, American Tin Pan Alley and country. Their eccentricities have endeared them to a small, but fanatical, band of misfits known as Kinks fans.

The Kinks were one of rock's first cult bands. While mainstream success has eluded them for decades at a time, they've also benefited from flying low and avoiding the radar. When the punk revolution exploded in '77, the Kinks were one of the few surviving Sixties rock acts not to be universally denounced. Instead, The Jam lovingly covered Davies's working class football yell, "David Watts."

"The great thing about the Kinks," says Davies, "is that none of the new punk bands said anything about us being boring, old farts. They knew we could out-punk them. Certainly Dave could."

Dave, of course, is David Russell Davies, Ray's younger brother and the Kinks' lead guitarist. The brothers' ceaseless sibling rivalry is as legendary as the Kinks' classic hits. They hold all known records for onstage punch-ups and music-press pissing matches. They make Cain and Abel look like monks. Oasis' Liam and Noel Gallagher have clearly learned many things from Ray and Dave—and not only in the "hating thy brother" department. Today Davies and the Kinks are rightly hailed as the godfathers of Britpop, the musical progenitors of Blur, Pulp, Elastica and all other modern practitioners of well-made, three-minute tunes with clever lyrics and catchy melodies.

Three decades of Kinks history are beautifully summarized on *To the Bone*, the band's new two-disc set, which weaves together live material and an "unplugged" session taped before a small, invited audience at the Kinks' own Konk Studios in London. Two brand-new tracks—"*Animal*" and "To the Bone"—prove that Davies is still in top form as a tunesmith.

"I really like the new record," says the Kinks' kingpin. "I think it's quite good, because nobody made us make it. There was no record company pressure or anything like that."

Perhaps more than any of his British Invasion contemporaries, Ray Davies seems to have mastered the art of growing old gracefully. His recent round of one-man shows, which combine stories and song, have taken rock performance in a new kind of theatrical direction. Davies penned his own "unauthorized autobiography," *X-Ray* (Overlook Press, 1995) to widespread critical acclaim. He has a solo album due out next year and plans to revive his old record label, Konk. He leads songwriting workshops in England and generally seems quite comfortable in the role of rock elder statesman. Has age mellowed Ray Davies? Well, he *has* begun saying nice things about Dave.

DANNY CLINCH

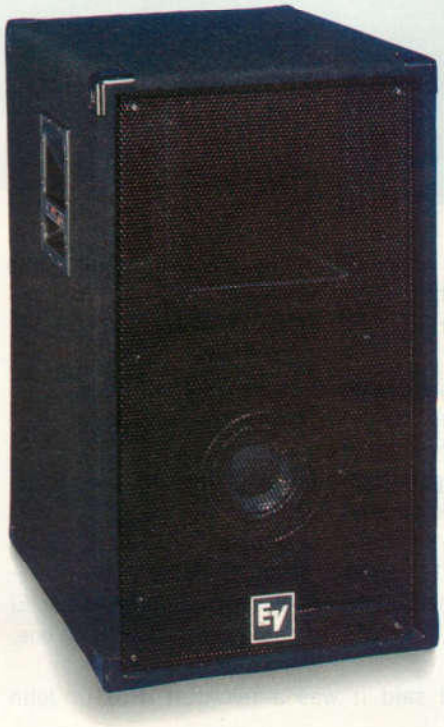
"'You Really Got Me' was written as a jazz song."

GUITAR WORLD: Is songwriting a compulsion for you? Do songs just come to you or is it more a matter of sitting down and going to work?
RAY DAVIES: It's not so much a compulsion as an affliction. I'm a really annoying person to live with. That's probably why I have continual trouble in my personal life. I guess I'm like...Who's the guy that could not tell a lie? Abe Lincoln?

So Much Fidelity, So Much Power, So Little Competition.

T18	T22	T52+	T53	T55+	T180	T221	T251	T252	T351	MTH-1	MTL-1
18" SubScoop™	12" Two-Way	15" Two-Way	15" Three-Way	Dual 15" Two-Way	18" Subwoofer	12" Two-Way	Biampable 15" Two-Way	Dual Biampable 15" Two-Way	15" Three-Way	Two-Way	Dual 18" SubScoop™

In today's professional music store, you can't buy a stage speaker system with more fidelity or power than our new T-Series. Each of the twelve models was designed for a specific application and budget, and offers the very highest performance value. And, given a serious listen, the full-range fidelity will at least impress you, if not make you fold your arms, grin, and say, "Wo." Compared to any speaker line, the T-Series is lighter, better-sounding, and more powerful. And we can prove it.



T351: The world's smallest high-Q 15-inch three-way speaker.

If you can imagine a full-range speaker system with the clarity of a studio monitor and the muscle to push concert levels, that's the T351. The T351's New Generation Midrange speaker has a 16 lb. magnet structure and control device that gives you warm, even mids. The 60° x 40° horn provides the even, constant coverage most often preferred in mid-sized systems. About the same size as a typical two-way, the T351 three-way speaker by far out performs any competition we could find. But you'll have to hear for yourself.

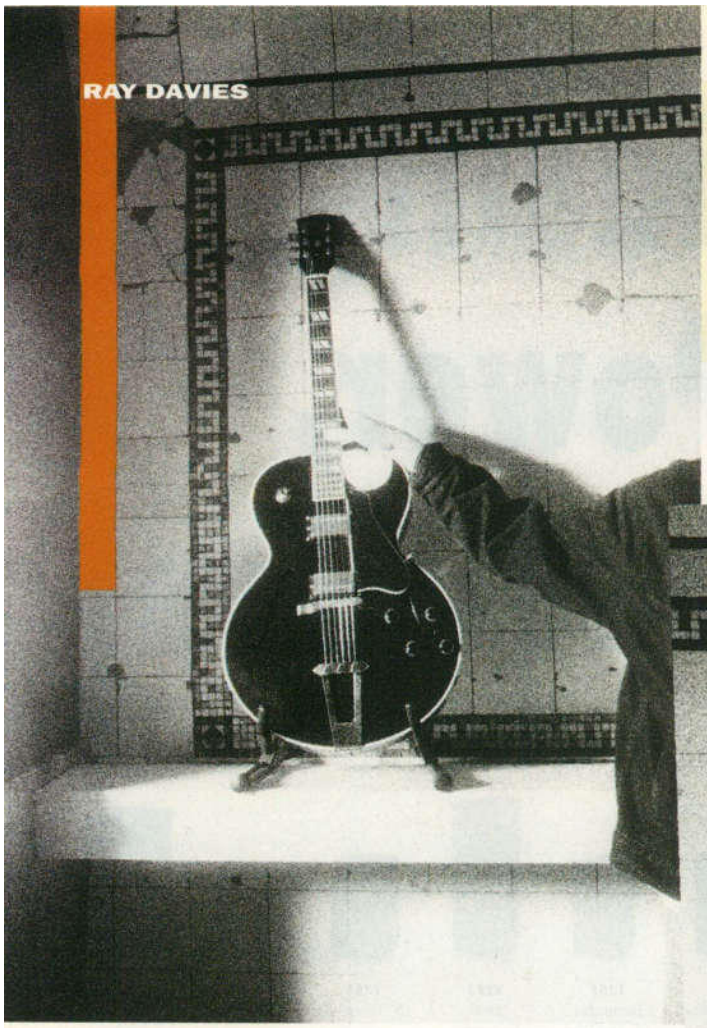
See your Electro-Voice dealer for a real demonstration and we'll send you a T-Shirt. For the dealer nearest you, call 1-800-234-6831

Introducing The New

T-Series

Electro-Voice

Electro-Voice, Inc. a MARK IV company
600 Cecil Street, Buchanan, Mi 49107
800/234-6831 616/695-6831 In Canada: 613/382-2141



"I love the concept of psychedelia because it makes me laugh. Although I've written some humorous lyrics, I don't think I've ever come up with music as funny as most psychedelic rock."

DANNY CLINCH

GW: George Washington.

DAVIES: Right. I'm like that as a songwriter. Even if I'm lying in a personal relationship—pretending I'm happy when I'm not—I'll start humming a sad tune. My emotions come out through music. I'm walking down the street and I make up my own theme tune as I'm going along, depending on the situation.

GW: Do you ever get writer's block?

DAVIES: Yeah, I get that. But you know how I cure it? I go to an art gallery. The only formal training I've had, creatively, has been as a visual artist. And when anything creative comes along that baffles me, I go to a gallery—usually of Impressionist or Expressionist paintings. Abstract stuff. And it puts tones on my tape. *[laughs]* I can adjust and see the world in some perspective. Or I'll read something that has good structure. I think the secret of writer's block is that it happens when you lose your feeling for structure. So if you want to cure yourself, go back and read a poem that's well-constructed, or even listen to a great record that's perfectly put together. I think writer's block has got a lot to do with loss of order. Loss of parameters. Loss of perspective.

GW: Good advice for songwriters: Go out to a gallery.

DAVIES: Or do something you know about. Because the joy of songwriting is that nobody really knows how to do it. Those who think they know how to do it work for Microsoft, and they don't know shit.

GW: Who picked up the guitar first, you or Dave?

DAVIES: I did. But the thing about Dave is, he's what I'd call a mathematical person, in that he adapts to things like automobiles. I didn't learn to drive until eight years ago. Dave had a car as soon as he was old enough. And not only that, he could take them apart and put them together again. He's a good chess player. Good in the technical sense. I picked up the guitar and went off into dreamworld with it. I imagined more than I actually played. Dave actually got up and played it. That's the way we are with women, as well, I think. I'm a romantic. He gets straight to it and hits the chords.

GW: Great manual dexterity.

DAVIES: Absolutely.

GW: So many guitar aces are really into cars. Like Jeff Beck.

DAVIES: Strange, isn't it? I don't know what that says about me. I rode a bicycle most of my adult life.

GW: Tell me about the legendary "green amp" that was used to get that raucous guitar sound on "You Really Got Me."

DAVIES: Dave informs me that the green amp was called an "El Pico."

GW: In books, I've seen it referred to as an "El Pedo."

DAVIES: I'm pretty sure he said it was an El Pico. But if it was an El Pedo, hey, what's a "d" or a "c"? If I could get my hands on one, I'd love to have it again.

GW: In your book, you said it was a five-watt. But in John

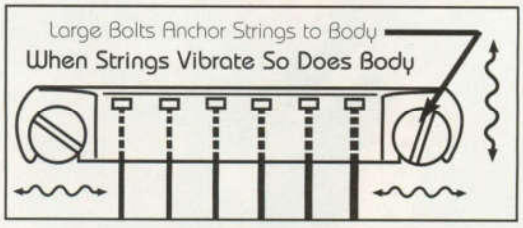
'Tis The Season.
Dean Markley
DEAN MARKLEY STRINGS, INC., 3350 SCOTT BLVD. #45, SANTA CLARA, CA 95054 (408) 988-2
WWW.DEANMARKLEY.COM

Ask Dr. Epiphone

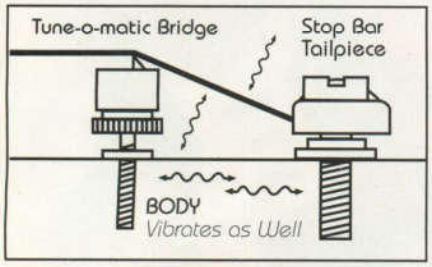
Q: I've heard a lot of professional musicians talk about guitars they love that have great "sustain". What exactly does that mean and what makes a guitar sustain?

A: When guitarists talk about sustain, they are primarily talking about an instrument's ability to prolong the sound of a note or notes. From the time you pluck the string to the time that the sound disappears defines sustain. In general, a guitar will have long or "great" sustain if there is a good transfer of string vibration to the body, neck and nut/headstock of the instrument. Only then, will the WHOLE guitar vibrate giving it great sustain and improved tone. In order to effectively transfer that vibration from the string to the body, an electric guitar MUST have:

1: Good Transfer of String Vibration at the Tailpiece



In general, there are two basic types of tailpieces - the floating (or tremelo) style and the fixed (or Stop Bar) style. Of these two, the Stop Bar (which was invented by Gibson Guitar in 1952) is clearly better at transferring string vibration to the body of the instrument. Because a tremelo "floats" it actually acts like a "shock (or vibration) absorber" and therefore transfers little or no string vibration to the body and wood of the instrument. On the other hand, a Stop Bar tailpiece has large 1.25" bolts which anchor the strings into the wood of the body and effectively transfer vibration to the body.



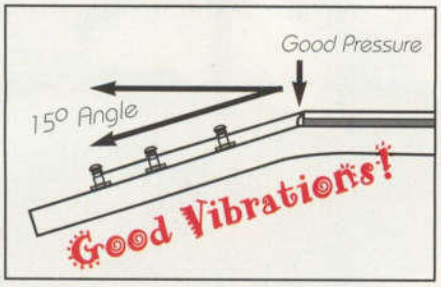
2: Good Transfer of String Vibration at the Bridge

Again, there are two basic types of bridges - ones which anchor directly into or on top of the body of the guitar (like the Tune-o-matic Bridge invented by Gibson in 1952) and bridges which are integrated into a tremelo unit. For the same reasons listed above, the "floating" bridge/tailpiece tremelo unit transfers little or no string vibration to the guitar body. Conversely, a Tune-o-matic Bridge is bolted directly into the body and sends the vibrations of each string into the guitar for increased sustain and excellent tone.

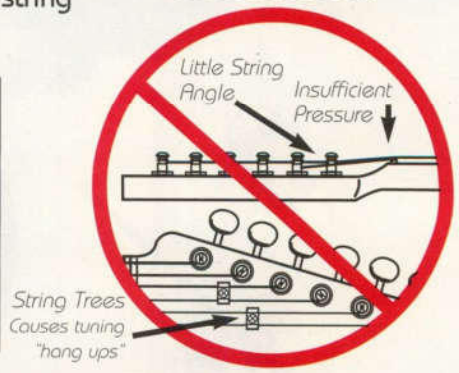
3: Good Transfer of String Vibration at the Nut/Headstock

It is important for the strings to pass over the nut at an angle significant enough to create good downward pressure in order to transfer vibration. Therefore, a headstock *must* be "angled" at least 15 degrees in order to achieve good string pressure. An angled headstock is more difficult to make and is typically more expensive because it requires the use of more wood and/or another gluing operation. Inexpensive guitars avoid this added cost by combining a "flat headstock" with gadgets called "string trees" to *artificially* create downward pressure. Unfortunately, string trees are inherently bad because they dissipate the transfer of string vibration and energy. Additionally, string trees create an unnecessary angle and surface for the string to pass over. Often this causes tuning problems because the string gets "hung-up" or caught on the tree. Although it may cost a little more, the "angled headstock" will give you better tone, less tuning problems, and great sustain.

Angled Headstock



Flat Headstock



So... if you want a guitar with great sustain (and great tone), buy a guitar with a fixed tailpiece, fixed bridge, and angled headstock...
You'll feel and hear the vibes!

Epiphone®
What Are You Waiting For?

A Division of Gibson Musical Instruments • 645 Massman Drive • Nashville, TN 37210

For product info call 1-800-444-2766 for a FREE Catalog or visit Epiphone at http://www.epiphone.com • Call 1-800-EPI-WEAR for cool Epiphone signature clothing!

For Things to Be Self Sustaining,

You've Got to Have the Right Angle.

No Angle + No Pressure = No Way

Flat Headstock

You want *Great Sustain*, You've got to go with the 15° angle of Epiphone headstocks. Unlike those flatheads, Epiphone is a lesson in Physics & Good Vibrations! Just ask Dr. Epiphone.

Angle + Pressure = Good Vibrations

Angled Headstock

The New Special II™

List Price $349.
(Ebony)

Epiphone®

What Are You Waiting For?

A Division of Gibson Musical Instruments • 645 Massman Drive • Nashville, TN 37210

For product info call 1-800-444-2766 for a FREE Catalog or visit Epiphone at http://www.epiphone.com • Call 1-800-EPI-WEAR for cool Epiphone signature clothing!

"It's always there when I need it"

Photo: Diane Moon

AX-2000

ST-1500

ST-1100

PIK-700

PIK-600

RT-1601

STL-12

In Tune With Kat Dyson

The Sabine AX-2000W Contact AutoTuner helps Kat stay in tune wherever she is. On the road & in the studio with Cyndi Lauper or recording her own CD, Kat relies on her AX-Tuner to tune up all her guitars.

- Guitar Mounted — always at your fingertips for a perfect view
- Chromatic — for all stringed instruments
- Perfect for standard & alternate tunings, & with a capo
- Built-In Contact Mic — it's cordless!
- DomeHome™ Hard Shell Case
- Three-Color Display — yellow for flat, red for sharp, green for in-tune
- Long-Life Lithium Batteries included

The AX-2000W is just one of the award-winning, best-selling tuners from Sabine. Get in tune with the future — try a Sabine tuner at your dealer today.

Sabine®
In Tune With The Future

Protected by U.S. Patents Nos. 5,388,496 & 5,396,827.
The AX-Tuner is not recommended on antique or cracked finishes.

www.sabineinc.com
13301 Highway 441
Alachua, FL 32615 USA
Tel: (904) 418-2000
Fax: (904) 418-2001
Fax-Back Product Info:
(904) 418-2002

Mendelssohn's Kinks book [The Kinks Kronikles, *Quill, 1984*], Dave said it was an eight-watt.

DAVIES: Well, who would argue with John Mendelssohn? It may have been a five, but the way Dave played it, it sounded like eight!

GW: Did Dave *really* poke knitting needles into the speaker cone to get that sound? Or is that one of rock's great myths?

DAVIES: No, it's true.

GW: And Dave would use the green amp as a preamp to a Vox AC-30?

DAVIES: Yeah. Because we didn't have fuzz boxes or any of those boxes back then. We had a Vox AC-30 and we'd use the green amp as a preamp. So we'd plug into that first, then send that signal into the AC-30 to get more power. That's how we got that sound on "You Really Got Me" and "All Day and All of the Night."

GW: Was Dave playing a Harmony Meteor guitar at the time?

DAVIES: Yeah, a Harmony guitar. He had a Epiphone for a while as well. I played a Maton. It was a fake Australian Gretsch.

GW: But eventually you switched to a Telecaster.

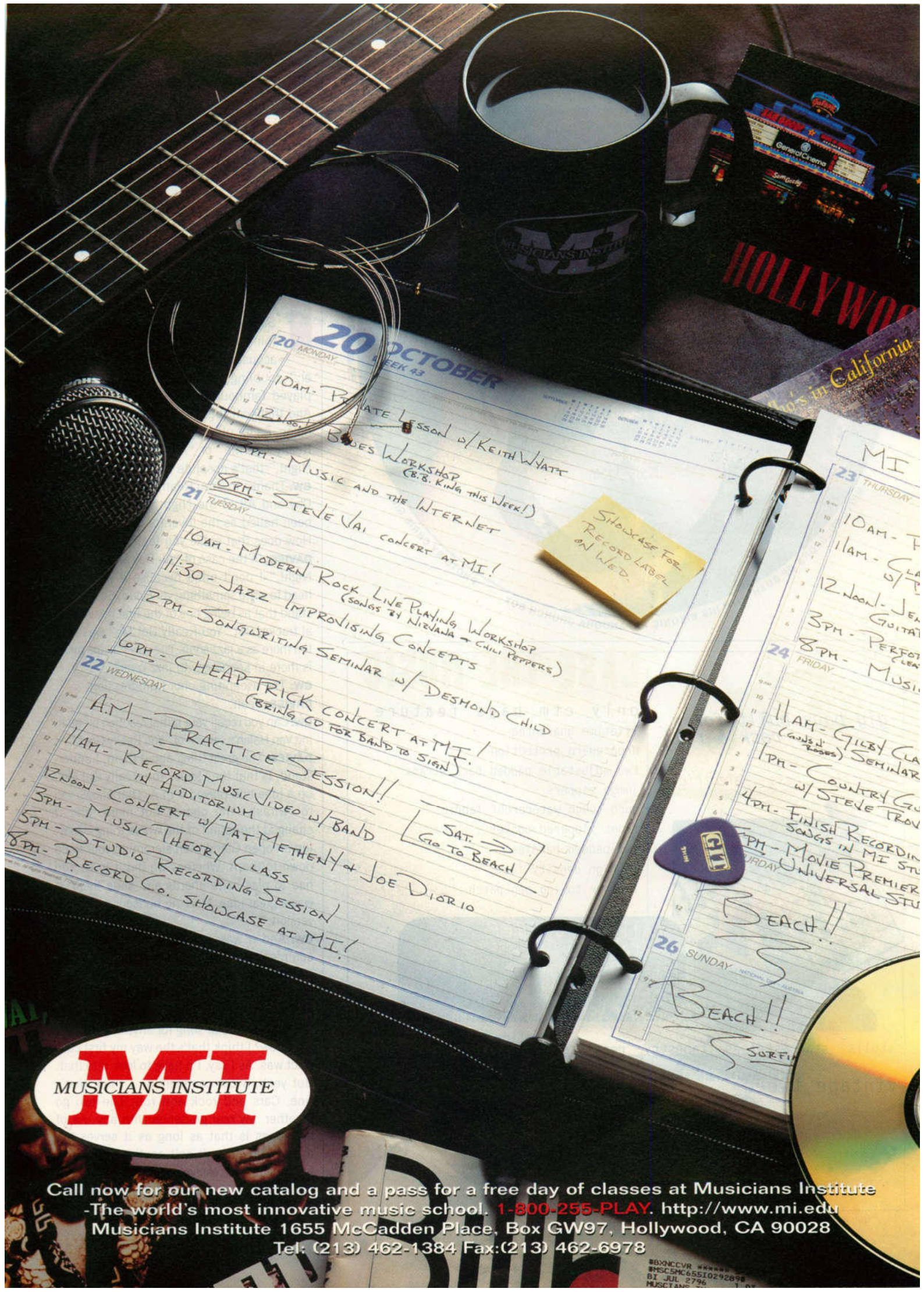
DAVIES: Yeah, Eric Haydock, the bass player for the Hollies, told me I should get one. So when "You Really Got Me" hit the charts, I sold the Maton, went to Selmer's music store and got a Tele, which I had until it was stolen about three or four years ago.

But for the recording of "You Really Got Me," I still had the Maton. I played the rhythm part on it through a Wallace amplifier. A Wallace was a custom-built amp—by a man called Wallace, obviously. He made amps for jazz people. And the person who had the amp before me was a vibes player. So it's not really a guitar amp. And we had Arthur Greenslade playing piano on "You Really Got Me"—to double up the bass chords. Pete *[Quaife, the Kinks' original bassist]* played bass, Dave played lead. And a guitarist who worked for our publishing company, who I believe was named Al, came in just to play the double of my part, to make that big wall of sound. We couldn't do overdubs. We had to put it all down on one track.

GW: We should deal with the persistent rumor that Jimmy Page played lead guitar on "You Really Got Me" and/or "All Day and All of the Night."

DAVIES: Yeah. I don't like going to court, but if I'd been Dave I would have sued somebody about this. I'm particularly incensed with Jimmy for actually perpetrating this untruth. Dave played "You Really Got Me" and "All Day and All of the Night."

GW: Of course. But Page did play some


20 OCTOBER
WEEK 43
20 MONDAY
10AM - PRIVATE LESSON W/ KEITH WYATT
12 NOON - BLUES WORKSHOP (B.B. KING THIS WEEK!)
3PM - MUSIC AND THE INTERNET
8PM - STEVE VAI CONCERT AT MI!
21 TUESDAY
10AM - MODERN ROCK LIVE PLAYING WORKSHOP (SONGS BY NIRVANA + CHILI PEPPERS)
11:30 - JAZZ IMPROVISING CONCEPTS
2PM - SONGWRITING SEMINAR W/ DESMOND CHILD
6PM - CHEAP TRICK CONCERT AT MI! (BRING CD FOR BAND TO SIGN)
22 WEDNESDAY
A.M. - PRACTICE SESSION!!
11AM - RECORD MUSIC VIDEO W/ BAND IN AUDITORIUM
12 NOON - CONCERT W/ PAT METHENY + JOE DIORIO
3PM - MUSIC THEORY CLASS
5PM - STUDIO RECORDING SESSION
8PM - RECORD CO. SHOWCASE AT MI!
SAT. → GO TO BEACH
SHOWCASE FOR RECORD LABEL ON WED.
23 THURSDAY
24 FRIDAY
26 SUNDAY
BEACH!!
BEACH!!
MUSICIANS INSTITUTE
Call now for our new catalog and a pass for a free day of classes at Musicians Institute
-The world's most innovative music school. 1-800-255-PLAY. http://www.mi.edu
Musicians Institute 1655 McCadden Place, Box GW97, Hollywood, CA 90028
Tel: (213) 462-1384 Fax:(213) 462-6978

CASE THE MUSIC

ctm

gig bags built for rock & roll

acoustic bass electric

only ctm bags feature
lifetime guarantee
drop-guard protection
two adjustable padded back straps
jumbo zippers
duro-tough waterproof fabric
front zippered pocket
two padded handles
1" high density foam
leather tuning peg patch

call for a FREE catalogue
1.800.631.1642
e-mail swellsound@aol.com
1 middle street fall river mass 0 2 7 24
or visit us at
www.CASEtheMUSIC.com

black
skulls stars&stripes tapestry renaissance
yellow plaid tie-dye
and other patterns
leopard red plaid snakeski
vintage tweed

RAY DAVIES

rhythm guitar on the first Kinks album [You Really Got Me, *Reprise, 1965*], right? *[The album was recorded some months after the single—GW Ed.]*

DAVIES: Well, see, when the Kinks started, you know, it was the hottest new band. Everybody wanted to be in on the sessions, to see how we got the sound with the green amp into the Vox. Jimmy was doing a session in the studio next door. He came in and played acoustic guitar, I think, on that Bald Mountain track *["I've Been Driving on Bald Mountain"]*. The following day, I think, he came in and played 12-string acoustic on "I'm a Lover Not a Fighter," doubling Dave's electric part; and he played tambourine on "Long Tall Shorty." And that's all that I seem to remember him doing. As for playing the lead guitar on "You Really Got Me" or "All Day and All of the Night," that's absolute nonsense.

GW: Thanks to "You Really Got Me" and "All Day and All of the Night," you have often been hailed as the inventor of heavy metal. How does that make you feel?

DAVIES: In the case of "All Day and All of the Night," I don't mind because it was in my head to write something very loud. So I understand that as being one of the first heavy metal tracks. But "You Really Got Me" was written more as a jazz song. The way it skips along is more in keeping with jazz music.

GW: The ascending chord progression.

DAVIES: Yeah.

GW: Can you recall your initial reaction on hearing Van Halen's version of "You Really Got Me"?

DAVIES: The great thing about them, I understand, is that they took "You Really Got Me" up a tone and played it in A. That allows you to thrash the chords out more, and it changed the sound of the whole thing—playing an open G and then slamming your hand down to the A. Whereas we did it in G, and had to play barre chords and slide them. It was a great idea. More no-nonsense than our version.

GW: And it was recently licensed for a car commercial?

DAVIES: We're still looking into the legal implications of that. *[laughs]* Look, I've never had anybody really ask me permission to use that particular song for anything. So why start now? I think that's the way my first contract was. As I say, I'll have to look into that. But yeah, a car commercial, I think that's fine. Cars and rock and roll. The two go together. My real guideline with any use of my songs is that as long as it serves the music and doesn't sell anything that will harm people excessively—obviously cars can harm people—then I don't mind too much.

Continued on page 116

ghs
NICKEL ROCKERS™
ELECTRIC
GUITAR STRINGS
ghs
011
NICKEL ROCKERS™
ELECTRIC
GUITAR STRINGS
"GUS" SERIES
R+RM
MEDIUM
Hot.
011
SET GBM
ghs GUITAR BOOMERS®
They're Dynamite!
ROUNDWOUND ELECTRIC GUITAR STRINGS
MEDIUM
Hotter.
"I definitely like the way GHS strings sound and feel. I've been using them all my life."
Blues guitarist Smokin' Joe Kubek uses hot GHS strings to play it cool.
Smokin' Joe Kubek
ghs strings
The String Specialists
Mfg. by GHS Corp., 2813 Wilber Ave.
Battle Creek, MI 49015, USA
Phone: 800-388-4447 • FAX: 800-860-6913
www.ghsstrings.com
Photo: Karen Pulfer Focht
Hear Smokin' Joe on the current Bullseye Blues release Got My Mind Back

Most of us can trace our obsession with music and guitars to a single, magical album—an album so all-powerful that our eyeballs bulged and ears bled at the sound of it. That's right, we're talking *instant karma*, rock and roll epiphany, the great full-body tingling that comes with the intermingling of music, adrenaline and testosterone. The albums that pushed our innermost buttons as children or adolescents forever remain with us in our hearts and musical minds. *Guitar World* has assembled a select cast of some of rock's guitar greats and other luminaries to share their feelings about the records that changed *their* lives—the music that set them on the road to rock-and-roll abandon, stardom and perdition. And what diverse responses we received! Steve Vai's young life was forever altered by Leonard Bernstein's grand treatment of the war between the Jets and the Sharks, while White Zombie's J. had his molecules rearranged by Public Enemy's militant rap message.

Some of our stars have already changed *your* life with their work, just as some of the albums they cite are destined to get your heart racing, your soul aching and your feet beating a frenzied path to the nearest record store for sonic salvation.

Metallica

Kirk Hammett (left) and James Hetfield

JAMES HETFIELD

Stryper
To Hell with the Devil
(Hollywood, 1986)
"It made me feel pure, unadulterated hate. It absolutely inspired me to be a musician."

KIRK HAMMETT

Jimi Hendrix
"The Star-Spangled Banner"
(from *Woodstock*, Cotillion, 1970)
"It made me realize the range of emotions possible on the electric guitar, from the theme to the dive bombs to the human cries and screams. I fucking can't listen to it any more, though, because I've just played it so much."

JASON NEWSTED

Kiss
Alive!
(Casablanca, 1975)
"I first heard this in 1976 from a drummer in junior high marching band who was hip to lots of cool rock. Within a week, I borrowed *Alive!* and stole the three preceding Kiss albums. I felt I had discovered something that was meant just for me. It made me want to be a musician, and I still love it."

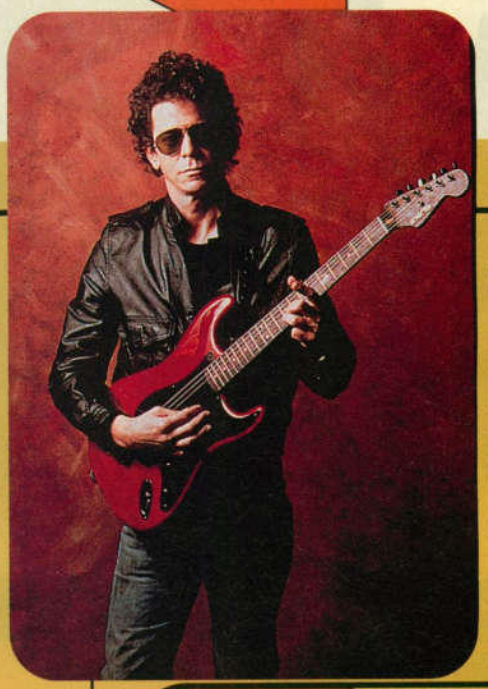
"THE ALBUM THAT *Changed my life*"

COMPILED BY ALAN PAUL

J. Yuenger
(White Zombie)

Public Enemy
It Takes a Nation of Millions to Hold Us Back
(Def Jam, 1989)

"I'd never heard music with that many different facets before—angry, socially aware, funky, funny and noisy—all at the same time! It was the first time I realized that heavy music could be made with something other than a guitar—and that you could take a guitar and combine it with other sounds and come up with something totally fresh. It was also the first time I realized that rap or anything coming from a dance direction could be more than just cheesy fun."



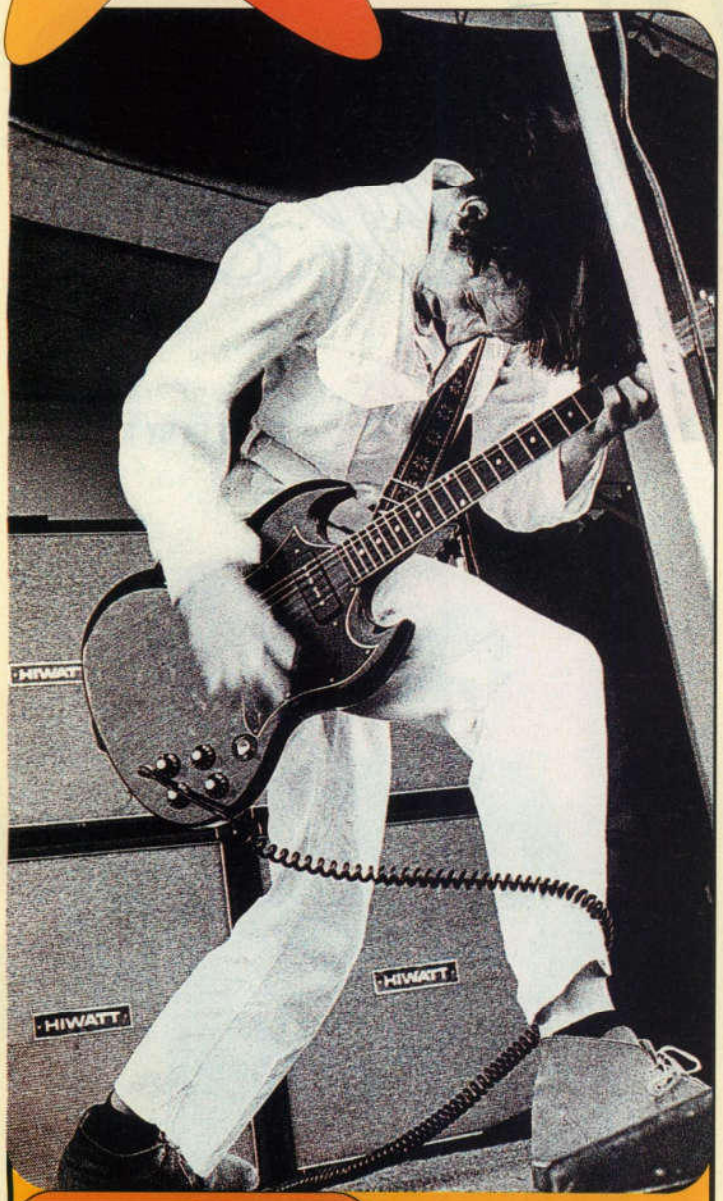
Lou Reed

Ornette Coleman
Change of the Century
(Atlantic, 1959)

"To this very day, my favorite song would have to be 'Lonely Woman,' along with an absolutely incredible track called 'Ramblin'.' I've never, since the day I heard it, had that album out of my mind; it has a permanent residence in my head. Hearing that free jazz improvisation really changed my way of thinking about music."

LEFT TO RIGHT: DANNY CLINCH, CHRIS TOLLIVER, MICHAEL OCHS

"THE ALBUM THAT Changed my life"

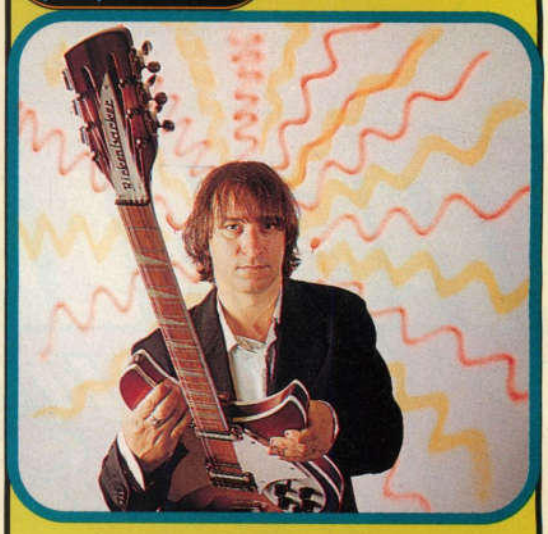


Pete Townshend

Bob Dylan
The Times They Are a-Changin'
(Columbia, 1964)

"Nobody that I knew wrote songs with their brain in gear prior to 1963. I loved *The Freewheelin' Bob Dylan [Columbia, 1962]*, but I thought it was a bit fluffy. To me, Dylan is the fulcrum of modern music."

Peter Buck
(REM)



Patti Smith
Horses
(Arista, 1975)

"Growing up in the South, I was indoctrinated with the Allman Brothers and Lynyrd Skynyrd, both of which I loved. But, at the time *Horses* came out, it was a whole new way of looking at pop music. It redefined the way you could approach being in a rock band."

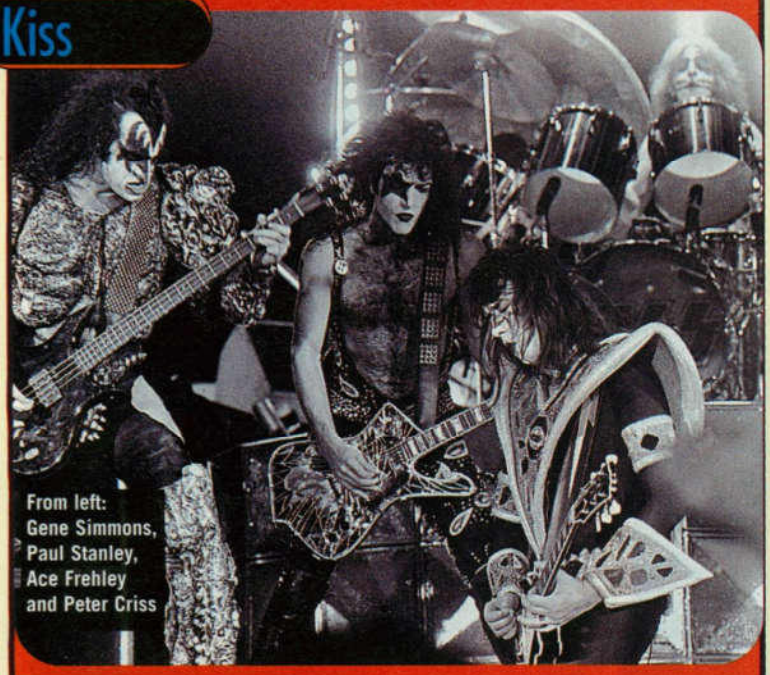
Dimebag Darrell
(Pantera)

Kiss
Alive!
(Casablanca, 1975)
Van Halen
Van Halen
(Warner Bros., 1978)
Ozzy Osbourne
Blizzard of Oz
(Jet/Epic, 1981)

"This is gonna have to be three-way split, man. First, of course, there's Kiss *Alive!*, 'cause that's what turned me on to hard rock. That album influenced me to go out and buy other heavy records by bands like Black Sabbath and Judas Priest. It led me down the right path, brother. The next one I would have to say would be *Van Halen*. Eddie [Van Halen] is the breakthrough guitarist of the last 20 years, and his innovative style and fire let me know that what you could do with the guitar was unlimited. The third would have to be Ozzy's *Blizzard of Oz*, for the riffage. Randy [Rhoads] was a killer lead player and his riffs were unbelievable. Every song was full of 'em, man. I mean, the first time I heard the intro to 'Crazy Train,' I was like, 'Goddamn, I gotta learn this!' "

CLOCKWISE: LAURENS VAN HOUTEN, ARTHUR S. AUBRY, CHRIS TOLLIVER

Kiss



From left: Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss

Gene Simmons

The Beatles
Meet the Beatles
(Capitol, 1964)

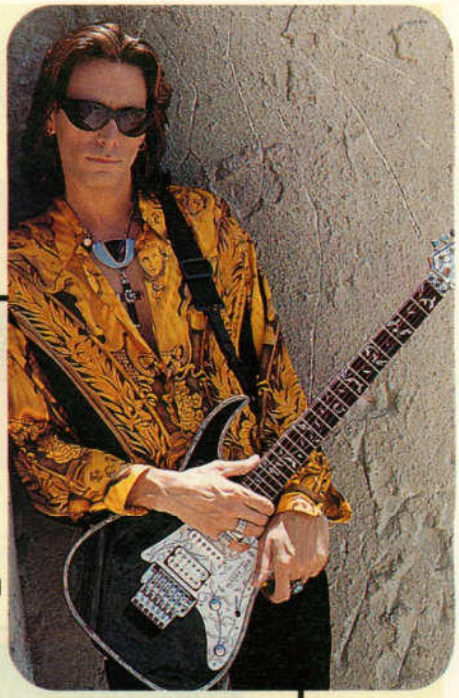
"But it wasn't really the album; it was seeing them on TV, on the *Ed Sullivan Show*. It was like a combination of religion and music and I don't know what else. The clock stopped for me; everything stopped. It was like in the movie *2001: A Space Odyssey*, when the apes went up to the monolith and touched it: a quantum leap forward. All of a sudden I understood what my fate was, what I had to do."

Paul Stanley

Led Zeppelin
Led Zeppelin
(Atlantic, 1969)

"The first time I heard 'Good Times, Bad Times,' I thought someone had unleashed an animal in the speaker. Something was going on there that hit everything primal, sonic, intellectual, visceral."

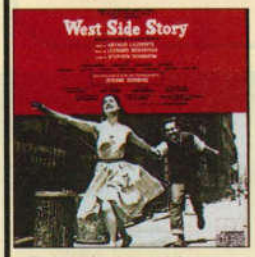
Steve Vai



West Side Story
original cast recording
Led Zeppelin
Led Zeppelin II
(Atlantic, 1969)

"My parents had a record collection with all these old polka things that didn't do anything for me. Then, one day when I was six or seven, they played this album, and I was just stunned. *West Side Story* was an adventure from beginning to end. It had aggression, attitude, virtuoso cadenzas and absolutely historic melody.

"In terms of guitar playing—and singing—the record that changed my life was *Led Zeppelin II*. I was into the Partridge Family—mainly because I thought it was really cool that kids my age could actually be in a band—but my sister was into stuff like Led Zeppelin and Alice Cooper. I used to stand outside her door and listen, and one day, standing there, I heard the song 'Heartbreaker.' I thought it was the coolest thing I had heard in my life. I started listening to any and all Led Zeppelin I could get my hands on. That led me into my sister's room so I could actually play her eight-track machine myself. She had a copy of *Woodstock*, which has Jimi Hendrix's 'Star-Spangled Banner' on it. I've never been the same since."



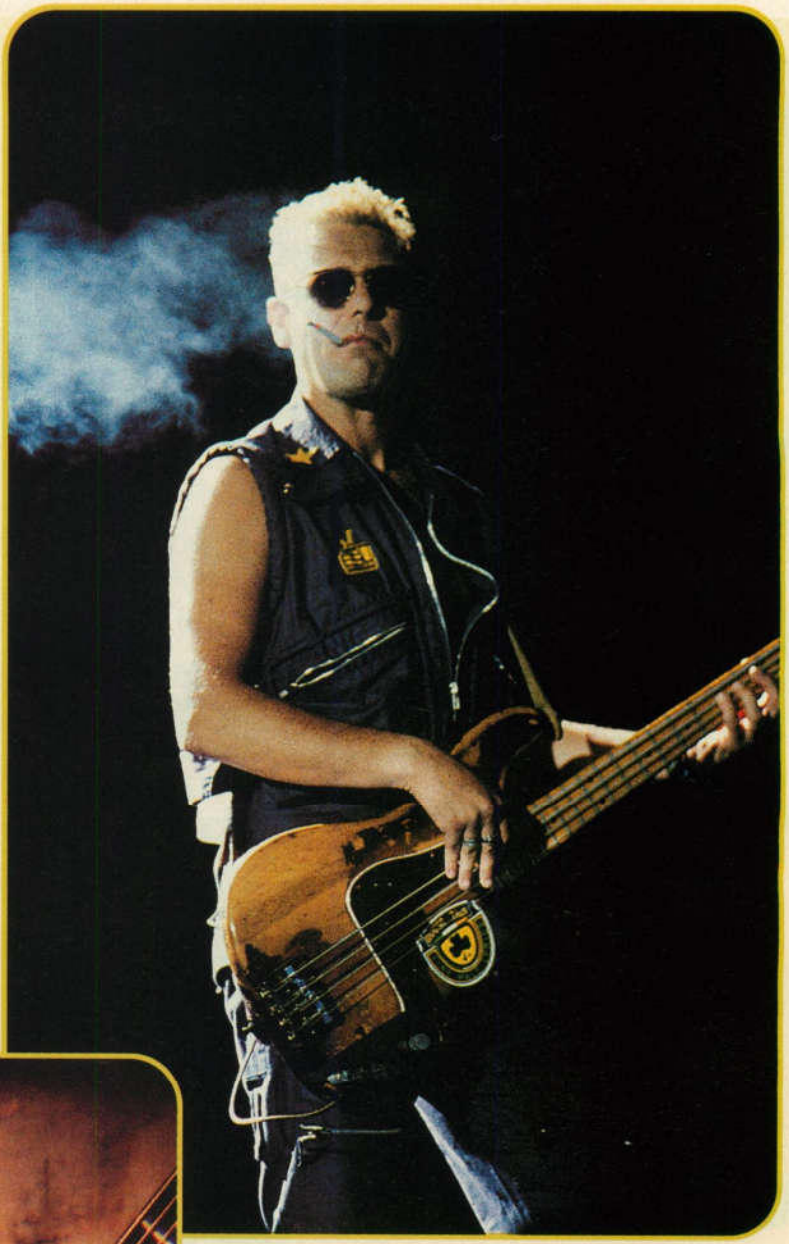
Jimmie Vaughan

Freddie King Sings
(1961, Modern Blues, 1989)
B.B. King, *Greatest Hits*
(Modern, out of print)

"I first got into blues by hearing it on radio stations KNOK and WRRR. Then I went out and bought *Freddie King Sings* and B.B. King's *Greatest Hits*, which was a studio recording of all his singles, with a live audience over-dubbed. Both of them were wonderful albums and they led to me becoming obsessed with this music. I was 15 or so, and I started consuming this stuff as much as I could, getting a series of albums which set me on the path I've never left: Albert Collins, *Don't Lose Your Cool*; *Folk Festival of the Blues*, which had Sonny Boy Williamson, Willie Dixon, Howlin' Wolf and Muddy Waters, with a house band that included Buddy Guy and Otis Spann; Buddy Guy and Junior Wells, *It's My Life, Baby*; Booker T. and the MG's, 'Green Onions'—the sound of that lead was absolutely shattering–and Albert King, *Traveling to California*. Those records got me obsessed with mastering the music, but I still had doubts if it was possible to do so as a young white guy. Then I heard John Mayall's *Bluesbreakers*, and here was this young English guy named Eric Clapton who had just absolutely nailed it. I thought, 'It is okay for me to play this—and I can be good at it.' Then there was Jimi Hendrix's *Are You Experienced?* When I first heard the single 'Purple Haze' it sounded to me like Muddy Waters's grandkid, but wilder. I thought, 'How can anyone be wilder than Muddy Waters?' It was a scary thought. All this stuff, taken together, completely changed the course of my life."

CLOCKWISE: LARRY HULST, ROSS PELTON, JOHN ATASHIAN

"THE ALBUM THAT *Changed my life*"



Adam Clayton
(U2)

Leftfield
Leftism
(Columbia, 1995)

"I thought you could only listen to a lot of that techno music in a club, but that record seems to sustain for 35 minutes of running time, and it gets better every time I hear it."

Dave Matthews

Tom Waits
Blue Valentine
(Elektra, 1978)

"I was young, maybe 12, and I'd never heard music like that—the poetry, the lyrics and everything about it. It's a whole package, one whole thing. That's what amazed me about it."

LEFT: DANNY CLINCH, ABOVE: LANCE MERCER

Slash

Aerosmith
Rocks
(Columbia, 1976)
"That was the transitional record for me, the one that turned me into a musician. I was infatuated with this older girl when I was in junior high school. She was impossible to catch and had another boyfriend and so on and so forth. I finally managed to get over to her place, and that's the record she played. After I worked so hard to fucking procure this woman, she puts on this record and it was all I could think about!"

Bonnie Raitt

Bob Dylan, *The Times They Are a-Changin'*
(Columbia, 1964)
"It was the first time I had ever heard folk music from a modern perspective, talking about issues of today. I decided not to get the new Beatles record immediately but to get the new Bob Dylan record instead."

Daniel Johns
(Silverchair)

Deep Purple
In Rock
(Warner Bros., 1970)
"I was 12 when I discovered it, and I just couldn't believe how hellish Ritchie Blackmore's guitar playing was. Here was this stuff that was done ages ago but still sounded really heavy and weird. He played lots of solos and stuff, but they weren't *normal* solos, if you know what I mean. His playing never did what you'd expect it to do and was always *so heavy*."

Ted Nugent

Rolling Stones
England's Newest Hitmakers
(London, 1964)
"These white boys were showing a great reverence for the original rhythm and blues and blues artists and putting a little more uppity, spirited, electronic projectile involvement into their interpretation. That album had a lot of impact and influence on my musical direction."

CLOCKWISE: NEIL ZLOZOWER., DAVID ROSE, NEIL ZLOZOWER, DANNY CLINCH

THE ALBUM THAT "Changed my life"

Yes

Chris Squire (left) and Steve Howe

STEVE HOWE

The Beach Boys
Pet Sounds
(Capitol, 1966)

"Though it's hard to ignore the first album I owned, Elvis Presley's *Rock & Roll*, or something by Django Reinhardt, or Les Paul or Chet Atkins, my top choice has to be *Pet Sounds* by the Beach Boys. Why? Because it resounded of freedom, emotion and adventure in recording—'Leslie' guitars and other original guitar sounds, massive harmonies, dynamic production—and great hooks. Despite a somewhat silly cover, the album opened up my mind, and from there anything was possible."

CHRIS SQUIRE

The Beatles
Please Please Me
(Capitol, 1963)

"I was 15 at the time the Beatles released their first album in Britain, *Please Please Me*. Not only did this record change my life while sparking my interest in rock music, it probably also changed the world."

Nick Hexum
(311)

The Clash
The Clash
(CBS, 1977)

"I was 13 when I got this, which was years after it had come out, and I quickly became a fanatic. My friends and I would put it on, crank it up really loud and go nuts in a good, clean, teenage way, just having fun and feeling the power of music. I fell in love with the Clash and got everything they put out, including imports and 7-inch singles, and I wore nothing but a Clash T-shirt every day for a year.

"The first two songs I ever played live were the Clash's 'Police and Thieves' and 'Protex Blue.' It was at a junior high talent show, and our band, which we formed just for the show, was called A Tribute to the Clash. I had just started playing and, of course, I sucked. Shortly after that, I had my first band which we actually named. We called it Procaine Guns, after a line from the album *Sandinista*.

"I loved all their records, but *The Clash* was always the one. It was so raw, with such great, simple melodies, and it was just packed with emotions. Also, I realize now, the thing that sets the Clash apart from their peers is they had the reggae thing down. The other thing the Clash had going for them in my book is they were the first band that I liked but my parents didn't. That's what made it punk."

Lenny Kravitz

Stevie Wonder
Innervisions
(Tamla, 1973)

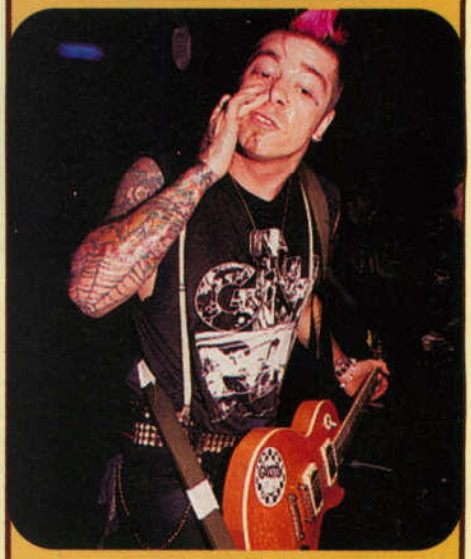
"I was eight when it came out. It was so amazingly musical, just perfection. And so beautiful. It's a very spiritual record."

Sting

Miles Davis
Bitches Brew
(Columbia, 1970)

"That was, I suppose, the beginning of rock and roll and jazz mixed up, which thrilled me. It still does, actually."

Lars Frederiksen
(Rancid)



Social Distortion
Mommy's Little Monster
(Triple X, 1983)

"Asking what album changed my life is like asking where and with whom I lost my virginity. The one record, though, that comes closest to hitting the mark is Social Distortion's *Mommy's Little Monster*—it was loud and punk. It was louder than any record I had ever heard; it was so loud it almost scared me. I was about 11 years old and I was already listening to Oi! Music, Black Flag and D.O.A., but nothing had that power plus harmony which just hit me in the face. It was like seeing God. I didn't have to have sex after that because I already knew what it felt like after sitting in my room and listening to that record for the first time.

"Later, when I started playing guitar, Mike Ness became one of my biggest influences because of his storyline solos, which are a song within a song. He doesn't do twiddly Eddie Van Halen bits—I never got into that shit, I always thought that was for dorks. I don't understand that shit and it has nothing to do with punk rock anyway."

CLOCKWISE: LANCE MERCER, RAFAEL FUCHS, BJ PAPPAS

EVERY

your
portastudio®
never
forgets

never turn it off

YOUR CAREER DEPENDS ON IT.

ONLY ONE
COMPANY
MAKES
PORTASTUDIOS
TASCAM®

TASCAM
FAXBACK
1-800-827-2268

©1996 TASCAM

TEAC America, Inc., 7733 Telegraph Road, Montebello, CA 90640 (213) 726-0303 • TEAC CANADA LTD., 340 Rexdale Road, Mississauga, Ontario L4Z 2C2 CANADA (905) 890-8008 • TEAC MEXICO, S.A. de C.V., Privada de Corina #18, Colonia del Carmen Coyoacan, MEXICO D.F. 04100 011 (525) 658-1943

Johnny Rzeznik (Goo Goo Dolls)

Kiss
Alive!
(Casablanca, 1975)
The Replacements
Let It Be
(Twin/Tone, 1984)

"*Alive!* is the first rock record that I ever listened to as a kid; *Let It Be* was easy to relate to."

Robby Takac (Goo Goo Dolls)

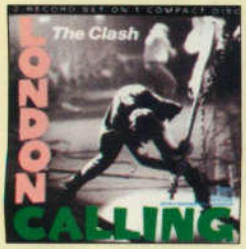
Hüsker Dü
New Day Rising
(SST, 1984)
Cheap Trick
At Budokan
(Epic, 1979)

"*New Day Rising* was completely different from any other music I had ever heard. *At Budokan* is pretty much self-explanatory: it may be the best rock record ever made."

Kenny Wayne Shepherd

Muddy Waters
Hard Again
(Blue Sky, 1977)

"It's one of the most incredible blues albums I ever heard—maybe one of the best of all time. It's absolutely killer. Not too many people talk about it, and I don't know why. They did it all live in the studio, with James Cotton on harmonica, Pine Top Perkins on piano and Johnny Winter playing guitar. It was an incredible band and they kicked ass."



Jakob Dylan (the Wallflowers)

The Clash
London Calling
(Epic, 1980)

"The first time I heard that record, I wanted to join a band. I was probably 11 or 12 when it came out, but it really affected me when I was 13 or 15. I was going to see my first shows, and they had something I could listen to that I wanted to join. I saw the four guys onstage and said, 'I want to be one of those guys.' The album was a soundtrack to that feeling."

Phil Collen (Def Leppard)

Prince and the Revolution
Purple Rain
(Warner Bros., 1984)

"The first time I heard it, it blew me away. It was one of those breaking-down-a-few-barriers type of records. There were elements of rock, of funk, of dance—of everything, really. I really dug it for its bravery and open-mindedness. It was its own thing."

James Iha (Smashing Pumpkins)

The Beatles
White Album
(Capitol, 1968)

"Great songs and great voices. It has a homemade, intimate sound that draws the listener in. It also has a cool album cover!!!"

Juliana Hatfield

The Replacements
Let It Be
(Twin/Tone, 1984)

"The Replacements were the Rolling Stones of the Eighties. Discovering them amidst the over-produced crap all over the airwaves at that time was a revelation. Hearing that album was like coming out of a cave after five years and meeting your best friend at the mouth, where the light is."

Harold Chichester (Howlin' Maggie, Afghan Whigs)

Sly & the Family Stone
There's a Riot Goin' On
(Epic, 1971)

"I learned every part played by every instrument on that record. When I was about eight years old, my older brother joined the Columbia House record club. After he spent that first penny on nine or 10 records, he didn't keep up with it, but they still kept sending him records anyway, one of which was *There's a Riot Goin' On*. He thought it was okay, but I loved the song 'Family Affair.' I remember asking him about some words in that song, what the lyrics 'Blood is thicker than mud' meant. He said, 'If you've got a glass of mud and a glass of blood, then blood is thicker.' It was a ridiculous explanation, but I loved that song, so he gave me the album."

David Hidalgo (Los Lobos)

Duane Eddy
"Rebel Rouser"

"I heard this when I was a little kid, and it struck a chord with me immediately. I thought, 'Yeah, there you go,' and fell in love with the guitar, a love that's never dimmed. That's what motivated me to do what I do. There was also a song called 'Caterpillar Crawl' that I had on 45; I just loved it. I don't even know who did it, but it was the heaviest thing I ever heard. I've never been able to find it, though I sure have tried. If anyone knows who did it, or where I can find it, please contact me!"

Cesar Rosas (Los Lobos)

Jimi Hendrix Experience
Axis: Bold As Love
(Reprise, 1967)

"A lot of records rocked my world by being totally different, changing the way I thought about music: The Beatles' *Revolver*, James Brown's *I Can't Stand Myself (When You Touch Me)*, Cream's *Disraeli Gears*, everything by Howlin' Wolf—but especially the single "300 Pounds of Heavenly Joy"— Stevie Wonder's *Music of My Mind*, Bob Marley's *Catch a Fire*. All of these records were visionary, ahead of their time, but none more so than *Axis: Bold As Love*, which still sounds fresh and modern today.

"*Axis* really turned my head. It had all the key elements of everything I loved: blues, pop, soul and psychedelia. It had great sounds and great songs. It changed the way that people, myself included, thought about music and guitar playing."

DANNY CLINCH

1989

Parents said, "Your guitar playing would never amount to anything...
...get a real job!"

A lot of good ideas never saved
NEVER GOT RECORDED

1994

Girlfriend said, "Pay more attention to me...and stop playing that guitar!"

More great ideas never saved
NEVER GOT RECORDED

1995

Wife said, "That distortion is giving me a headache."

Best ideas never saved
NEVER GOT RECORDED

1997

Stopped the complaining & moved on-
—bought a Portastudio—

[never turn it off]
NEVER LOSE ANOTHER GREAT IDEA

TASCAM FAXBACK 1-800-827-2268

ONLY ONE COMPANY MAKES PORTASTUDIOS

TASCAM®

YOUR CAREER DEPENDS ON IT.

©1996 TASCAM

TEAC America, Inc., 7733 Telegraph Road, Montebello, CA 90640 (213) 726-0303 • TEAC CANADA LTD., 340 Brunel Road, Mississauga, Ontario L4Z 2C2 CANADA (905) 890-8008 • TEAC MEXICO, S.A. de C.V., Privada de Carina #18, Colonia del Carmen Coyoacan, MEXICO D.F. 04100 011 (525) 658-1943

Marilyn Manson

Marilyn Manson

David Bowie
Diamond Dogs
(RCA, 1974)

"My favorite record, the one I listen to before we go onstage, is *Diamond Dogs*. It's not a full-blown concept album, but it has a great theme running through it. And I always thought Bowie's ambiguous sexuality was really interesting, because I just hate to see people who are so limited to be one thing. I love the idea of transformation. I don't remember the first time I heard it, but I remember hearing it about two years ago and it really hitting home for me then—I appreciated all the melody, and the vocals and guitars on it are so fantastic. It triggered nostaligic feelings immediately. Those are always my favorite records—the ones that take me back to another time are always the ones that mean the most."

Zim Zum

The Beatles
White Album
(Capitol, 1968)
Pink Floyd
Dark Side of the Moon
(Columbia, 1973)

"I'd probably say the *White Album* or *Dark Side of the Moon*. They weren't something that I was originally attracted to, but my mom always used to listen to them all the time. And, at first, without acutally realizing what I was listening to, I sort of grew into it. It was always there, it was the foundation of everything even when I didn't realize it."

Twiggy Ramirez

Twisted Sister
Stay Hungry
(Atlantic, 1984)
Mötley Crüe
Shout at the Devil
(Elektra, 1983)

"A tie between between *Stay Hungry* and *Shout at the Devil*, because that period of my life was probably the best, being a teenager in Florida. Twisted Sister and Mötley Crüe, for that short period of time, were the best."

Marilyn Manson(left) and Twiggy Ramirez.

For the world's largest selection of electronic instruments, guitars and accessories, ready for immediate delivery.... Call us today for special prices or a free catalog.

We perform...so you can perform!

OUR PRICES ARE MAGIC TOO!

TOLL FREE 1•800•348•5003
LOCAL 1•219•272•8266

Rock 'n Rhythm
a division of
the Woodwind & the Brasswind
19880 State Line Rd. South Bend, IN 46637

Vintage Reissues by Rickenbacker.®

When only legendary sound will do.

The Vintage Reissue Series, guitars and basses by Rickenbacker. In homage to an illustrious past, the Vintage Reissues are faithful reproductions of the guitars that led the music revolution during the sixties. They originate from the same location, under the same management and, of course, are hand-made by many of the same skilled American craftsmen as their vintage predecessors. And the sound? Always legendary

Put your hands on a Rickenbacker and hear how a legend sounds now.

RIC Rickenbacker

Rickenbacker International Corp. • 3895 S. Main St. • Santa Ana, CA 92707

© 1993 Rickenbacker International Corp.

"THE ALBUM THAT Changed my life"

David Lowery (Cracker)

The Buzzcocks
Singles Going Steady
(I.R.S., 1979)

"It made me think for the first time that I could write my own songs and have my own band."

Bob Weir (Grateful Dead, Ratdog)

Junior Wells
Hoodoo Man Blues
(Delmark, 1965)

"It was just a really spare blues quartet, with Junior Wells, Buddy Guy on guitar, Sam Lay on drums, and I forgot who on bass. That's all there was to it. I liked that simplicity."

Alex Lifeson (Rush)

Led Zeppelin
Led Zeppelin
(Atlantic, 1969)

"This was just what I needed at the age of 15. It had a cool singer, big drums, great guitars and heavy atmosphere."

Steve Jones (Sex Pistols, Neurotic Outsiders)

The New York Dolls
The New York Dolls
(Mercury, 1973)

"I loved it. It was one of the albums I'd always listen to a lot. I really got off on it, you know?"

Ruthie Morris (Magnapop)

R.E.M.
Reckoning
(I.R.S., 1984)

"I grew up on R.E.M. If they hadn't existed, I probably wouldn't have picked up an instrument. I'd heard about their first album, *Murmur*, and stuff like that when they started coming out, but it took some time for it to strike me. I bought *Reckoning* after I saw the video for 'So. Central Rain,' and everything about it felt like...wow! To this day, I put that record on and feel better every time I hear it."

Nigel Pulsford (Bush)

Neil Young
Tonight's the Night
(Reprise, 1975)

"That album warned me—very concisely—of the disillusionment that lay ahead in my life. Musically, there were no frills; it was all cut to the bone. It shows that you don't have to be flash; you can still put things across when you're too drunk to play, which is often the case with *Neil on* that album."

Ray Davies (The Kinks)

The Kinks
"You Really Got Me"
(Pye, 1964)

"I'd had that sound in my head for years before the record was made. I remember even in school, at music class, I sat down and talked to a music teacher, because she'd told me the guitar is not a complete instrument and that I should learn to play the piano. 'An orchestra is the only complete sound,' she said. But I said, 'Maybe I can build an orchestra out of guitars.' And that's what 'You Really Got Me' is: Beethoven's Fifth with a backbeat. Beethoven got that sound with a whole symphony orchestra. I had four instruments. And that fulfillment—the fact that I achieved that wall of sound, with the help of the Kinks and our producer, Shel Talmy—changed my life."

Continued on page 96

FIND IT ALL

Everything you want or need to know about 30 years of Yamaha guitar craftsmanship, 250+ electric and acoustic guitars and a selection of highly talented artists is a click away.

www.yamahaguitars.com

YAMAHA GUITARS
30 Years of Tradition & Technology

MUSIC FROM THE MIRAMAX MOTION PICTURE

Sling Blade

ORIGINAL MUSIC BY DANIEL LANOIS

FEATURING SONGS BY:
BOOKER T & THE M.G.s & LOCAL H

A MIRAMAX FILMS release THE SHOOTING GALLERY presents "SLING BLADE" BILLY BOB THORNTON DWIGHT YOAKAM J.T. WALSH JOHN RITTER LUCAS BLACK NATALIE CANERDAY and ROBERT DUVALL music by DANIEL LANOIS music supervisor BARRY COLE production designer CLARK HUNTER editor HUGHES WINBORNE director of photography BARRY MARKOWITZ executive producer LARRY MEISTRICH produced by BRANDON ROSSER & DAVID L. BUSHELL written and directed by BILLY BOB THORNTON

R — READ THE MIRAMAX BOOK — MIRAMAX

SOUNDTRACK AVAILABLE ON ISLAND/SHOOTING GALLERY RECORDS featuring original music by DANIEL LANOIS

Visit THE MIRAMAX CAFE on the web at: http://www.miramax.com

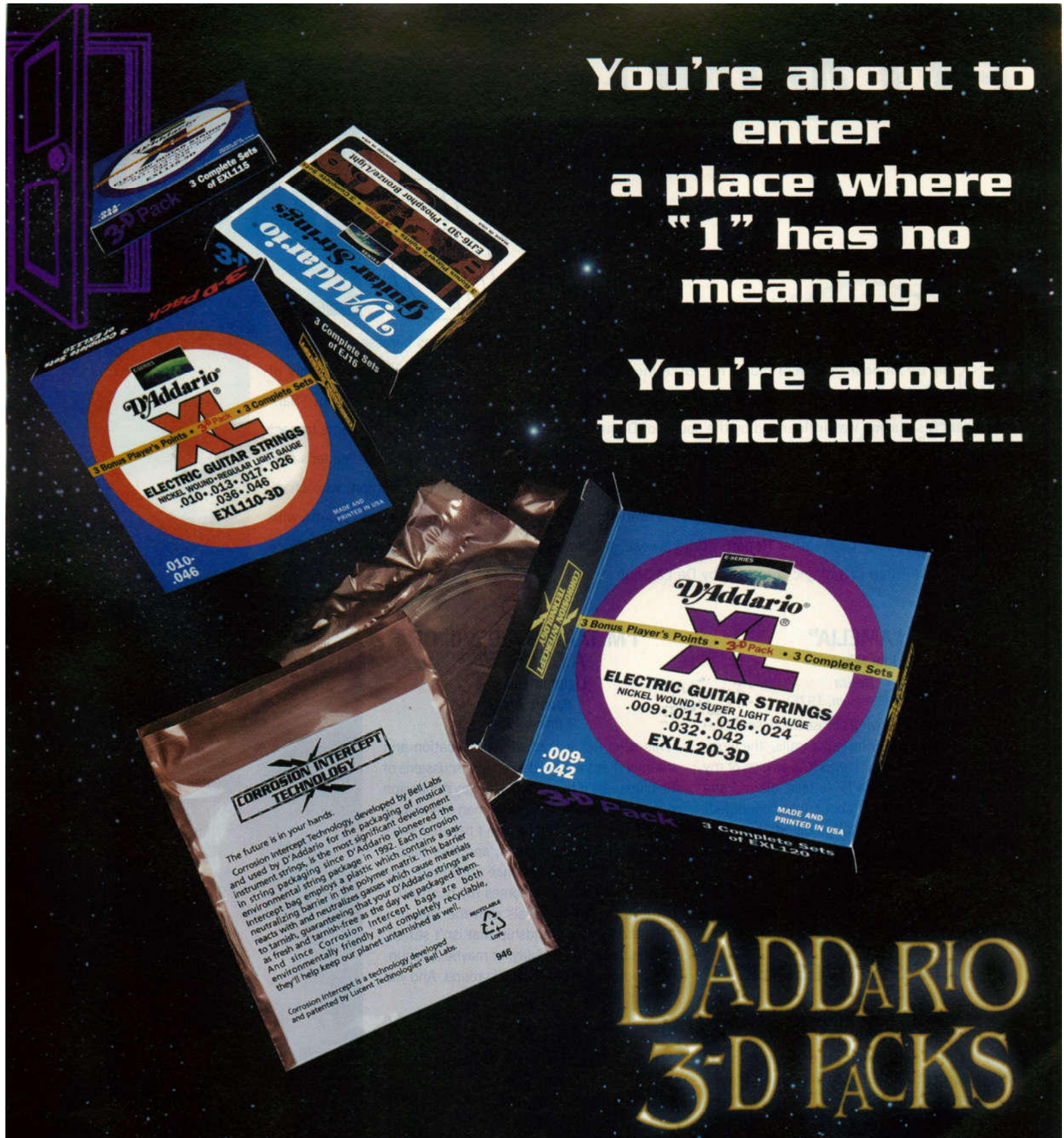
MIRAMAX

© 1996 Island Records, Inc., A PolyGram Company

ISLAND

You're about to enter a place where "1" has no meaning.

You're about to encounter...



D'ADDARIO 3-D PACKS

The place: a local music store. Time: today. The patrons of this store have just noticed something different – even strange – something they've never seen, and yet something they are all very familiar with.

What is causing this sensation? Just some simple boxes. They're called D'Addario 3-D Packs: 3 complete sets of either EXL110, EXL115, EXL120, EJ15, EJ16, or EJ17 strings in a single box. Some of the people are amazed at the savings. Some are elated at the 3 extra Player's Points. All are thrilled that new Corrosion Intercept packages keep the strings tarnish-free (even in the 4th dimension!), and that the reduced packaging will better preserve the planet.

What began as a normal morning at the local music store has changed the world. Just another average day...from D'Addario.

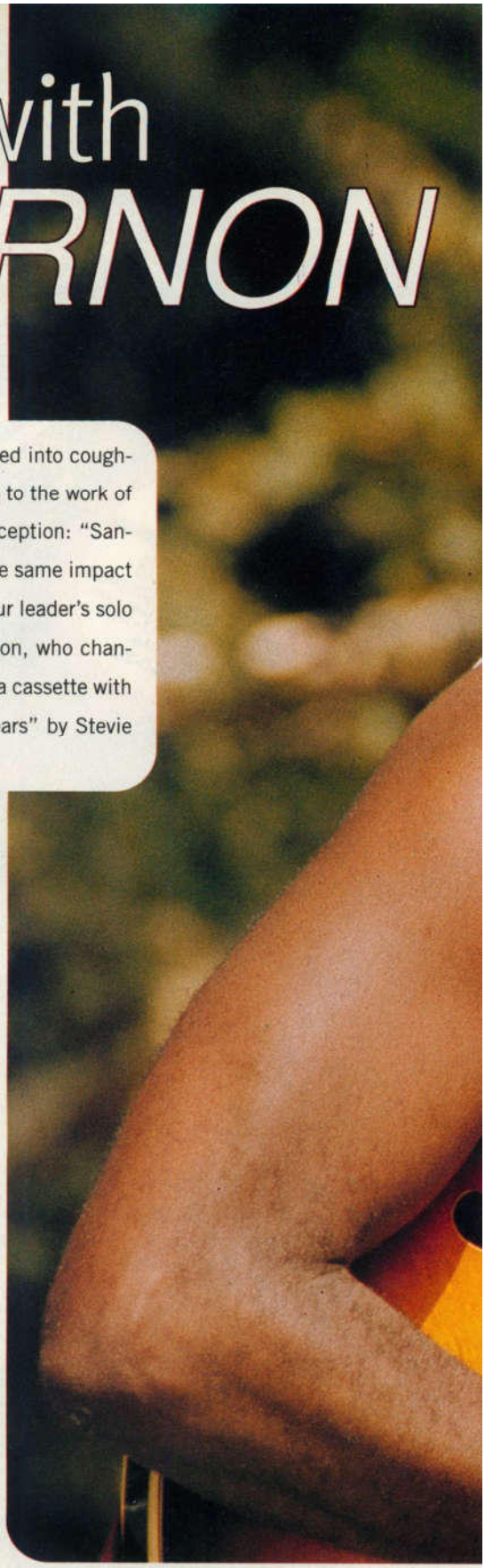
D'Addario®
The Player's Choice

PO Box 290, Farmingdale, NY, 11735 • Home Page: http: //www.daddario.com • E-Mail: strings@daddario.com

60 MINUTES with VERNON REID

By Vic Garbarini

SHARP-EYED READERS HAVE probably noticed that the guitarists *Guitar World* has harassed into coughing up an hour's worth of music for "60 Minutes" have not been limiting themselves to the work of fellow guitarists in their selections. Punk jazz alterna-shredder Vernon Reid is no exception: "Santana said his playing was influenced by the sound of Dionne Warwick's voice, and she had the same impact on me as a kid," says Reid, which may explain why one of the cuts on the former Living Colour leader's solo album, *Mistaken Identity* (Sony/550), is called "You Say He's Just a Psychic Friend." Vernon, who channeled the following tunes for his travel tape, wants everyone to know he'd sneak along an extra cassette with "Nubian Sundance" by Weather Report, "Cold Sweat" by James Brown, "Joy Inside My Tears" by Stevie Wonder and "Three Is a Magic Number" by De La Soul.



BILL TOMPKINS/RETNA

"AMELIA"

Joni Mitchell
Hejira
(Elektra/Asylum, 1976)

"SHE SINGS ABOUT driving across the desert, seeing six jet planes leaving vapor trails, 'the hexagram of the Heavens.' It was 'the strings of my guitar' and yet it wasn't—'a false alarm,' she concludes. To me it's about interconnectedness, about how you don't know what inspirations or associations someone might get from observing you or hearing you whistle a tune. Suddenly, a whole new thing is set in motion. And musically, it's so full and spare at the same time. Just guitar, bass and percussion."

"LET'S STAY TOGETHER"

Al Green
Let's Stay Together
(Motown, 1972)

"IN THE BEST soul music, there's an implicit communication with the people you're singing to, a shared idea. When Al sings, 'Why, somebody, do people break up?' he doesn't have to say 'Somebody *tell me why*.' That's implied, and the people who that song was intended for get it. Completely."

"MEETING OF THE SPIRITS"

The Mahavishnu Orchestra
The Inner Mounting Flame
(CBS, 1971)

"JOHN MCLAUGHLIN WAS doing for jazz guitar what the Sex Pistols did for rock. It was punk jazz—Weather Report even had a song called 'Punk Jazz.' McLaughlin's playing was so radical. It was really raw, and yet so otherworldly."

"I'M TAKING A DEVIL OF A CHANCE"

Lightnin' Hopkins
Double Blues
(Fantasy, 1964)

"THIS SONG HAS a level of sophistication and urbanity that's always denied in discussions of the blues—as if there isn't a literary dimension to the form. In this song, a woman friend asks Hopkins to dance, but he won't because she's married. He finally gives in, and they have a great time. He wants to dance some more, but now she says no, here comes my husband. I just love the way he deals with the idea of a male and female friendship that isn't sexual. But the threat of sexuality, or maybe a misunderstanding, lurks in the background. And you feel that tension."

"SHE WATCH CHANNEL ZERO?!"

Public Enemy
It Takes a Nation of Millions to Hold Us Back
(Def Jam, 1988)

"JUST FOR THE sheer, headbanging intensity of it."

"BIG TAKEOVER"

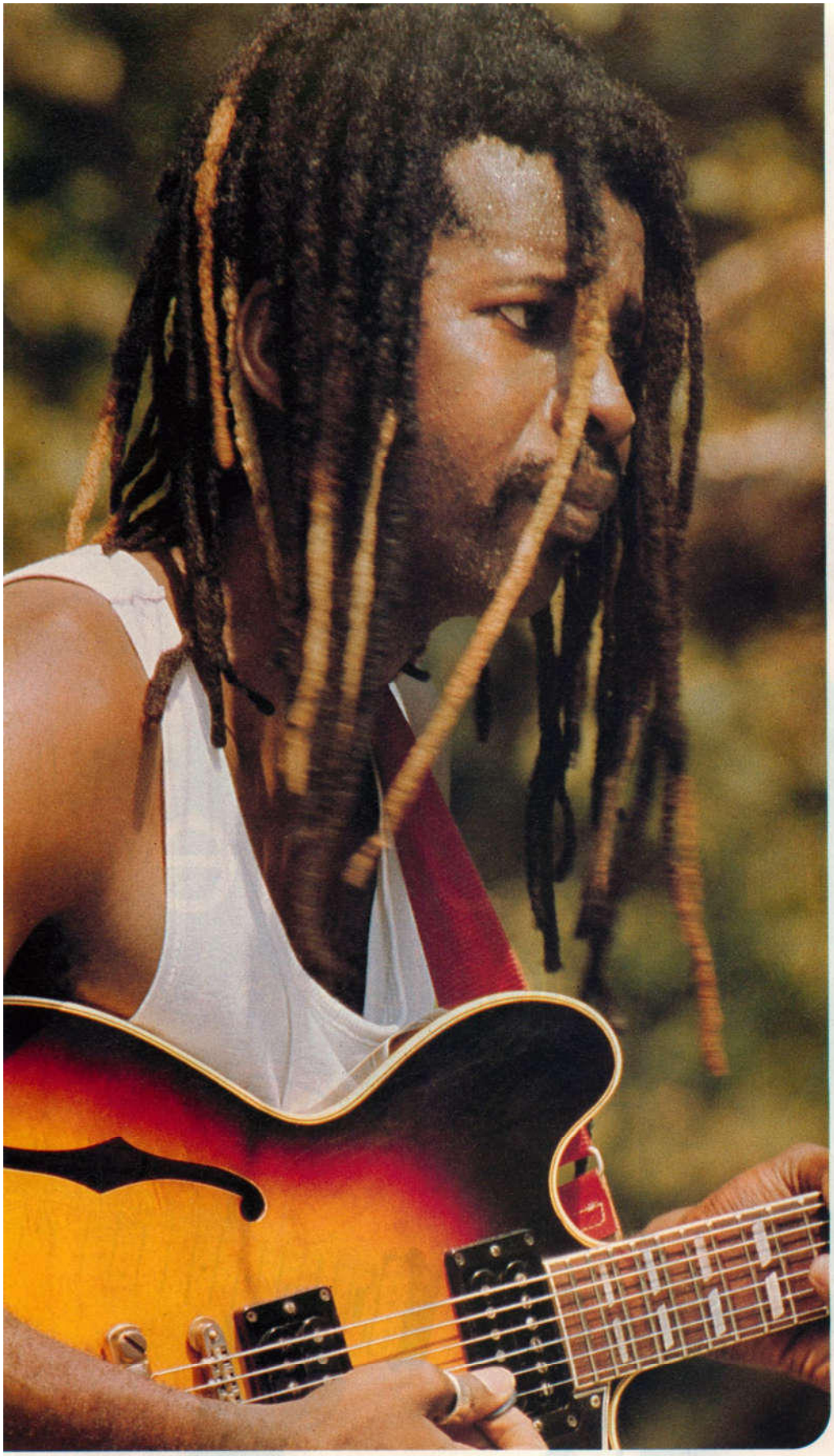
The Bad Brains
Attitude: The Roir Sessions
(Relativity, 1982)

THEY'RE ONE OF the progenitors of hardcore, totally unique because they fused two kinds of music. They did reggae, and they did hardcore like post-funk rock. People were just completely weirded out by how intense they were. An unbelievable live band.

"THE PUMP"

Jeff Beck
The Best of Beck
(Epic, 1994)

"BECK'S VOICE on the instrument is so individual. He plays guitar because he doesn't have to—he stays because he can leave. And there's such a full emotional range in his playing. He can sound pissed off, and then



there's him just being so sweet and loving. And then there's Jeff just *snickering*."

"SONG OF THE WIND"

Carlos Santana
Caravanserai
(Columbia, 1972)

"I ORIGINALLY WANTED to play woodwinds. Then I heard Santana, and his sound spoke to me. As a musician, you pick the instrument that you can speak through without your voice being involved. I can listen to this song over and over again. Carlos fully shows up for life—he's completely open."

"UP FROM THE SKIES"

Jimi Hendrix Experience
Axis: Bold as Love
(Reprise, 1967)

"IT'S PROBABLY THE oddest thing he ever did—almost a vamp, really. It's the one Hendrix song that I can play and sing, and it's just my favorite lyric: 'I have lived here before the days of ice, and of course this is why I'm so concerned/I come back to find the stars misplaced, and the smell of a world that is burned.' Where do you go after *that*, you know?"

"PEACEFUL"

Miles Davis
In a Silent Way
(Columbia, 1969)

"A MAGICAL RECORD for me. They weren't calling it 'ambient' then, but it's a precursor of that. It's about the spacing of the instruments and the phrasing. It's very, very calming."

"IN MY LIFE"

The Beatles
Rubber Soul
(Capitol, 1965)

"I'VE HAD A few friends of mine pass away who were really dear to me, and that song just fucks me up every time I hear it. Lennon's not being sentimental, he's just being vulnerable."

"LITHIUM"

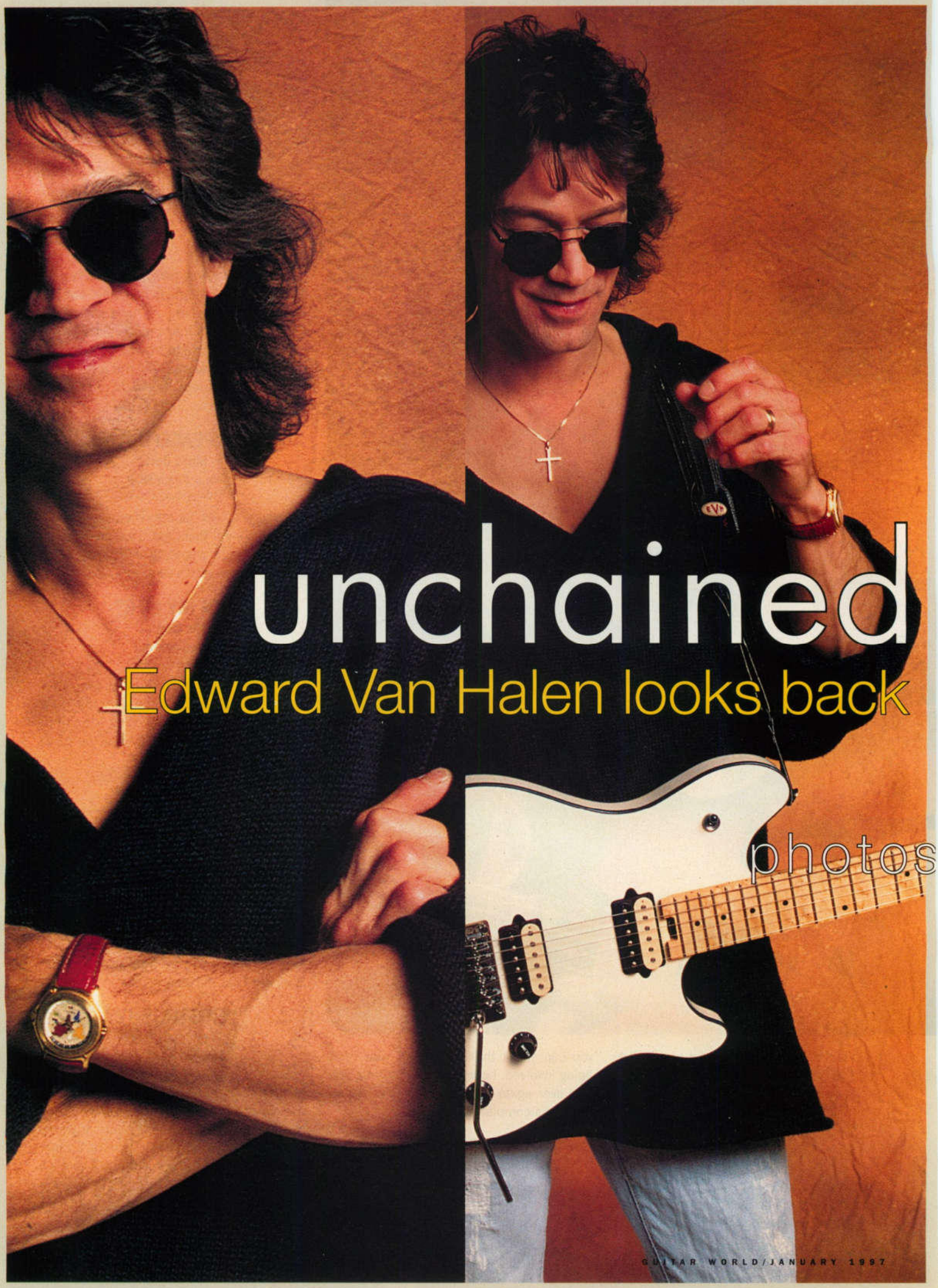
Nirvana
Nevermind
(DGC, 1991)

" 'I'M SO UGLY, that's okay, 'cause so are you.' There's no pretense there, no pretending to be the romantic hero or anything. It's so emotionally raw, so real. Kurt Cobain put the chords together in such a fresh, unusual way. And the bass line adds a brilliant, melodic component to the song."

"EPISTROPHY"

Thelonious Monk
Straight No Chaser
(Columbia, 1988)

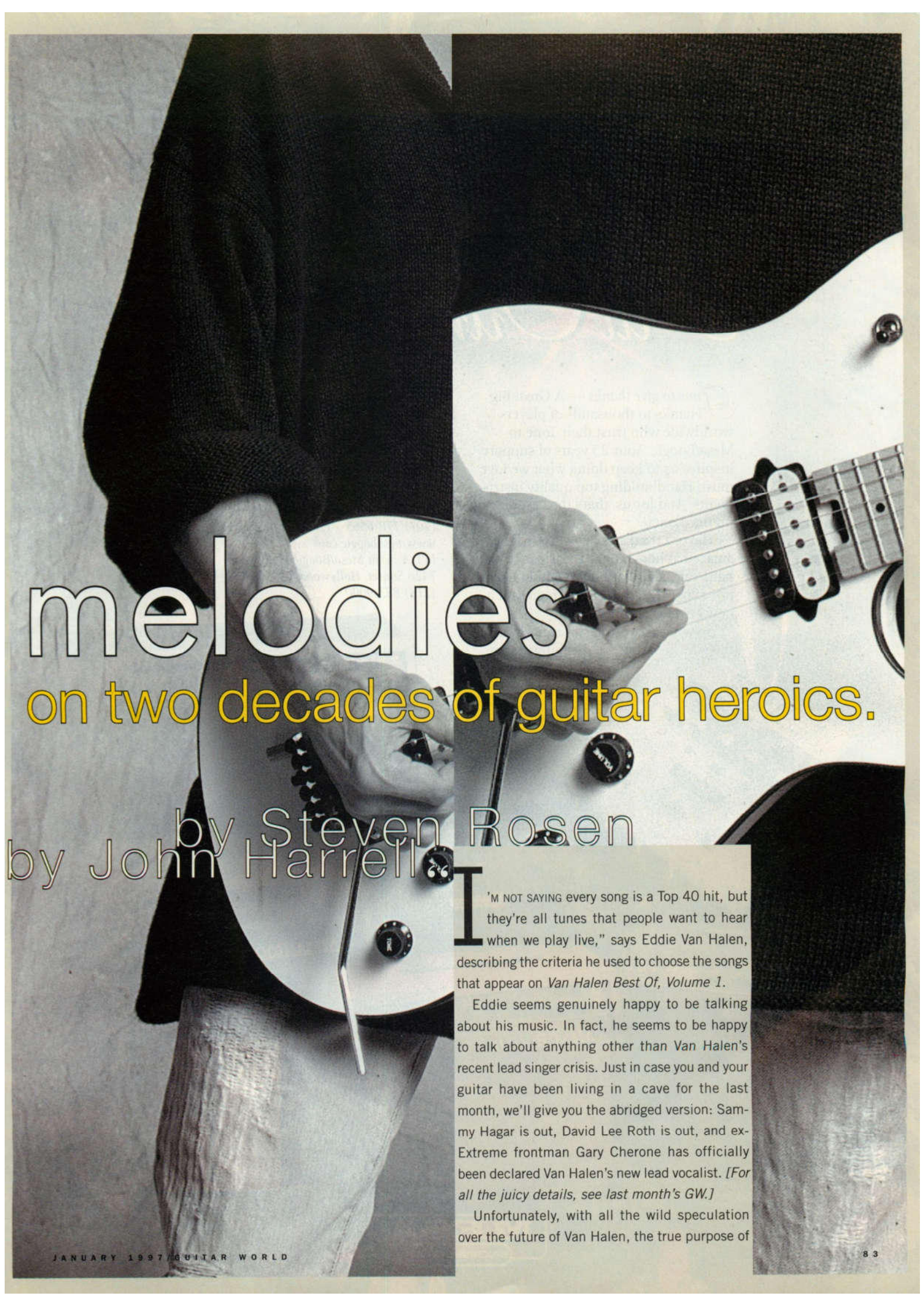
"I JUST LOVE this melody. I may be using the word 'otherworldly' too much, but it fits Monk. It starts with his name. If you're going to name your kid Thelonious Sphere Monk, you're heading out there. There's a deceptive simplicity to a lot of Monk's melodies, but they all have complete integrity and amazing depth." ●



unchained

Edward Van Halen looks back

photos



melodies

on two decades of guitar heroics.

by Steven Rosen

by John Harrell

"I'M NOT SAYING every song is a Top 40 hit, but they're all tunes that people want to hear when we play live," says Eddie Van Halen, describing the criteria he used to choose the songs that appear on *Van Halen Best Of, Volume 1*.

Eddie seems genuinely happy to be talking about his music. In fact, he seems to be happy to talk about anything other than Van Halen's recent lead singer crisis. Just in case you and your guitar have been living in a cave for the last month, we'll give you the abridged version: Sammy Hagar is out, David Lee Roth is out, and ex-Extreme frontman Gary Cherone has officially been declared Van Halen's new lead vocalist. *[For all the juicy details, see last month's GW.]*

Unfortunately, with all the wild speculation over the future of Van Halen, the true purpose of

Holiday Cheers to All Our Family!

Time to give thanks — A Great Big Thanks to thousands of players worldwide who trust their Tone to Mesa/Boogie. Your 25 years of support inspires us to keep doing what we love most; Handbuilding top quality instruments. And for us, that's the best day job on the planet!

Haven't tried a Boogie...? You'll be amazed at how much performance your hard-earned dollar buys. Neither cheap nor expensive, these amps represent a new benchmark in value.

So whether your tastes run toward the vintage bubbly of the Subways, or mixing up the hard stuff with a mighty Dual Caliber...make a resolution to visit your local Mesa/Boogie Pro Center soon. Join the family and Ring In the New Year with soulful cheer!

Contact: Mesa/Boogie Ltd.,
1317 Ross St., Petaluma, CA 94954
(707) 778-6565 Fax (707) 765-1503
www.mesaboogie.com
In L.A., visit Mesa/Boogie Hollywood,
7426 Sunset, Hollywood, CA 90046
(213) 883-9090

Van Halen Best Of, Volume 1—to celebrate the band's brilliant past—has been obscured. To right this wrong, we asked Sir Edward, the guitar hero's guitar hero, to focus his sharp eye and dry wit on the 17 tracks featured on this, the first ever Van Halen retrospective.

GUITAR WORLD: Let's begin with what is perhaps rock's most famous guitar solo, "Eruption."

EDWARD VAN HALEN: That was originally just a guitar solo I performed regularly in our club days. When we were recording our first album, our producer, Ted Templeman, heard me practicing it for an upcoming gig and asked, "What the hell is that?" I said, "It's a thing I do live—it's my guitar solo." His immediate reaction was, "Shit, roll tape!" And I said, "Whatever you say, Mr. Templeman."

We did it twice and that was it. Actually, when I get up high on the neck I make a mistake, but what the hell? It was the first record I did in my life, and I didn't know I could say, "Hey, can I try it again?" I didn't know anything. I didn't even really know how to overdub. There are no overdubs except for very minimal stuff on "Runnin' with the Devil" and "Jamie's Cryin'." The rest is just guitar panned hard left and blowin' live.

GW: What do you remember about "Ain't Talkin' 'Bout Love"?

VAN HALEN: Believe it or not, it started as a parody of punk rock. I just started slamming on two chords—A minor and G—and we were having a gas! Then I said, "Wait a minute, we can really make something out of this."

We actually wrote three songs in Dave's basement that day. I remember one of them was called "Bullethead"—"B-b-b-b-b-b-b-bullethead." *[laughs]* It was actually a pretty good song.

GW: It's funny you should mention that you were taking a shot at punk. In the recently published *Waiting for the Sun: The Sound of Los Angeles,* Van Halen is described as "...a hard rock/metal quartet from Pasadena who at the eleventh hour had decided against becoming a punk band." The author obviously missed the point of what you were doing.

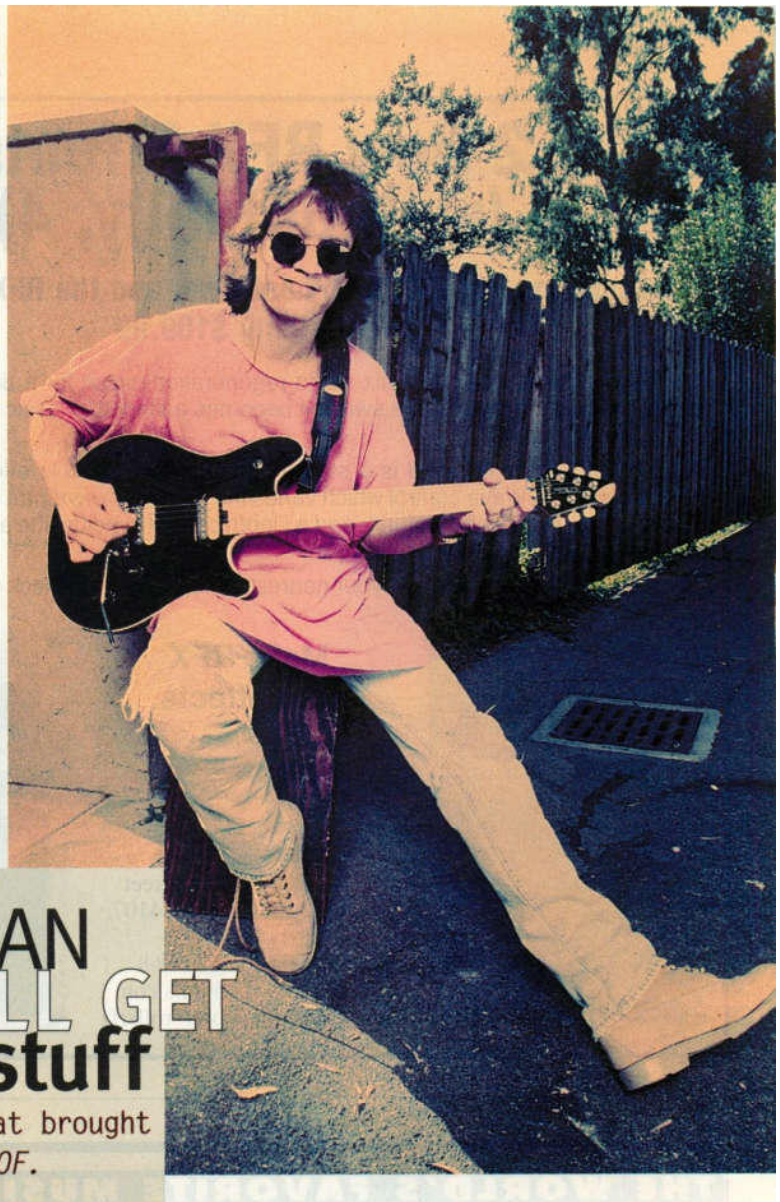
VAN HALEN: Yeah, and so did a lot of other people. You should see the first album cover Warner Bros. designed for us—they tried to make us look like the Clash, or whoever. We said, "Fuck this shit" and came up with the Van Halen logo and made them put it on the album so that it would be clear that we had nothing to do with the punk movement.

It was our way of saying, "Hey, we're just a fucking rock and roll band, don't try and slot us with the Sex Pistols thing just because it's becoming popular."

GW: What can you tell us about "Dance the Night Away"?

VAN HALEN: It ended up completely different from how I'd imagined it. When you're writing a piece of music and other people get involved, it always turns into something else. It ended up having an almost Latin flavor to it, which I don't really dig. Still, it's a nice song—a pop tune.

GW: "And the Cradle Will Rock"?



YOU CAN STILL GET this stuff

The albums that brought you the *BEST OF*.

VAN HALEN
WARNER BROS., 1978
"Eruption," "Ain't Talkin' 'Bout Love," "Runnin' with the Devil."

VAN HALEN II
WARNER BROS., 1979
"Dance the Night Away"

WOMEN AND CHILDREN FIRST
WARNER BROS., 1980
"And the Cradle Will Rock"

FAIR WARNING
WARNER BROS., 1981
"Unchained"

1984
WARNER BROS., 1984
"Jump," "Panama"

5150
WARNER BROS., 1986
"Why Can't This Be Love," "Dreams"

OU812
WARNER BROS., 1988
"When It's Love"

FOR UNLAWFUL CARNAL KNOWLEDGE
WARNER BROS., 1991
"Poundcake," "Right Now"

BALANCE
WARNER BROS., 1995
"Can't Stop Loving You"

VAN HALEN: Oh man, that was hilarious. I spent two weeks of rehearsals just pounding out this groove on an old Wurlitzer electric piano through an MXR flanger and a stack of Marshalls. Al and I were having a cool time playing it but the thing is I didn't have a clue where to take it. Finally, one chord came and it all snapped into shape. All the changes, the verse, the solo, the breakdown, all the pieces came after going nowhere for ages.

GW: Do songs often reveal themselves to you in that fashion?

VAN HALEN: Sometimes they come complete. Sometimes you have to work on 'em. Sometimes nothing comes. But one thing is for certain: you gotta keep working to enable it to come. You can't just sit around and wait for an idea to hit you, even though that tends to happen to me a lot more now that I don't drink. It's a wicked feeling when a complete piece of music comes to you. But it's not me, I'm just a vehicle—and I really believe that.

GW: The other side of that coin is that God, or whoever, decided to hitch a ride in your vehicle, as opposed to someone else's.

VAN HALEN: Oh yeah, yeah. I was chosen to do this, and the more sober I am, the clearer I am. I've been writing a lot lately. In fact, it's hard to stop—I just go and go and go. I even have a studio in the bathroom now; a Peavey combo amp, two self-powered Genelec speakers, an Alesis 8-track

digital recorder, a Linn drum machine, an AMS stereo digital delay, a DAT, a harmonizer, a cassette machine and a Mackie mixer. And a saxophone and a fretless bass. It's just a little too small to fit a keyboard in there. *[laughs]*

GW: So it's been easier to compose since you gave up drinking?

VAN HALEN: Yeah, but it wasn't easy to convince myself that it would be. I swore to this therapist that there was no way that she would ever get me to write without a few beers. Drinking was the one thing I could count on to help me break down my inhibitions and loosen up. She said, "Give me 12 hours." I said, "You're wasting your time, it ain't gonna work." Then she had me do some yoga and some meditation and some chanting. And then we went outside and did a bunch of weird exercises for half an hour, to the point where I almost passed out. And then she had me sit down and relax. Next she told me to close my eyes and "imagine the room that you go to after you've had a six-pack of beer. Really try and feel that place."

I sat there for a couple of minutes and said, "Yeah, I'm kinda there." I kept my eyes closed, she handed me a guitar and I just started writing. I couldn't believe it. It only took an hour! I ended up writing five songs that day, including the music for "Me Wise Magic." It blew my mind. I just didn't want to believe I could do it without drinking.

The therapist said, "Look, you've been chosen to do this, all you're doing by drinking is blocking it. It's a lot easier for them to send it when you're clear." I just refused to believe it, but she proved me wrong. And now I can't stop writing in what I now call my "room." My wife, Valerie, recently said, "The next time you see your therapist, ask her how to get out of that 'room' and into the bedroom." *[laughs]*

GW: Getting back to the songs: what about "Unchained"?

VAN HALEN: Ummm, what was I thinking? I don't have a clue. That whole album, *Fair Warning*, was kind of a dark period. I don't know whether it was fueled by anger or whatever, but I ended up doing 90 percent of the guitar tracking at four o'clock in the morning with our engineer, Donn Landee. Nothing was really being done during the day, so I'd go back down at night and do it.

GW: "Jump"?

VAN HALEN: That was the first song I wrote that was recorded in my home studio, 5150.

GW: It was also a very important song for the band.

VAN HALEN: Yeah, and it's a pretty well-known fact that certain people didn't want me playing keyboards because they thought

2 New RFX Effects (well actually, 4)

Introducing the RFX920 PhasOVibe, and the RFX925 Panelo, each only $109.99

The PhaseOVibe features a six-stage regeneration circuit for a rich, lushous phaser effect, and with the touch of a switch it becomes a smooth, classic vibrato effect at the same rate of motion.

The RFX925 PanelO pedal is a stereo panner and a tremolo effect. The unit has a Speed control, a Wave control which varies the oscillator waveform continuously from a sine wave to a square waveform, and a Depth control to adjust the amount of oscillation distance.

Check out both new pedals at your nearest RFX dealer and check out all four effects.

Make RFX Your effects.

RFX

5143 South Main Street
Salt Lake City, UT 84107
(801) 263-9053
FAX (801) 263-9068
email: rollsrfx@rolls.com
www.xmission.com/~rollsrfx

THE WORLD'S FAVORITE MUSIC STORE!

GUITARS & BASSES
DIGITAL HOME PIANOS
RECORDING EQUIPMENT
PRO SOUND SYSTEMS
DJ EQUIPMENT
SHEET MUSIC & BOOKS

Sam Ash GUARANTEED LOWEST PRICE
We will not be undersold by any music retailer, music store or mail order catalog.*

*If within 30 days of your purchase, you find the same item advertised in a local or national paper by an authorized dealer at a lower price, we will refund the difference. Demo models, factory seconds, discontinued merchandise and floor samples not included. Advertised items must be factory sealed new product.

DRUMS & PERCUSSION
ELECTRONIC KEYBOARDS
STAGE & CLUB LIGHTING
COMPUTERS & SOFTWARE
BRASS & WOODWINDS
STRING INSTRUMENTS

The Sam Ash® Credit Card
Quick Approvals • Convenient
Apply for yours today!

Sam Ash® MUSIC STORES
FAMOUS FOR DISCOUNTS SINCE 1924

Call Operator for Toll-Free Number!

VISA MasterCard AMERICAN EXPRESS DISCOVER NOVUS

New York, NY (212) 719-2299	Forest Hills, NY (718) 793-7983	Carle Place, NY (516) 333-8700	Paramus, NJ (201) 843-0119	Cherry Hill, NJ (609) 667-6696	Margate, FL (954) 975-3390
Brooklyn, NY (718) 951-3888	White Plains, NY (914) 949-8448	Huntington Sta, NY (516) 421-9333	Edison, NJ (908) 572-5595	New Haven, CT (203) 389-0500	Miami Lakes, FL (305) 628-3510

Can't Get Through? Write: Sam Ash Music, Department GW, P.O. Box 9047, Hicksville NY 11802

SAM ASH MUSIC INSTITUTE SAMI

TOTAL MUSIC RECORDING™ DIPLOMA PROGRAM
6 Months F/T • 9-12 Months P/T • Licensed by the NY State Dept of Education
24 track recording & mixing • Computer based Digital Audio
MIDI • Sampling • Music Theory • CD Mastering & printing • Keyboards • Externship
CLASSES STARTING EVERY 8 WEEKS WITH 6 STUDENT MAXIMUM PER SECTION
162 West 48th St, New York NY 10036 • (212) 719-4572
world wide web: http://hudson.idt.net/~saminyc • e-mail: saminyc@mail.idt.net

Let it ZO...
Let it ZO...
Let it ZO!
This is it. The guitar with the amp built right in.
The go anywhere, jam anytime, lose your mind, find your soul, truly portable electric guitar.
Wherever you go, so goes the ZO-3. And this Christmas, the ZO-3 is the perfect gift for
beginners or professionals. Take it from us, freedom never sounded so good.
FERNANDES
GUITARS
For a Fernandes catalog, send $3.00 shipping/handling to: 12600 Saticoy St. South, North Hollywood, CA 91605. Phone: (818) 764-8383
Fax: (818) 764-0080 email: Fernandes1@aol.com
Photography: William Hames Design: Duke Design Co.

I should only be a "guitar hero." But hey, I'll play Bavarian cheese whistle, if I play it well—whatever that is.

GW: "Panama"?

VAN HALEN: It was kind of AC/DC-inspired. We had just done a tour with them the year before. It was us, Motley Crue and AC/DC in '83, in Europe, and just the power of those guys blew my mind—the constant "boom, boom, boom." They play the same song over and over, but it's a great song. AC/DC was probably one of the most powerful live bands I've ever seen in my life. The energy...they were just unstoppable.

I'll never forget our first big tour. It was a theater-sized tour—3,000-seaters. We headlined a bill featuring Ronnie Montrose and Journey. We were supposed to do 60 shows, but we left early because we had an offer to do "A Day on the Green" *[a Bill Graham concert production held in Oakland, California]*. I think Aerosmith and Foreigner were co-headlining.

We had our own trailer, and next door to us were AC/DC, who were also playing that day. Anyway, they went on before us, and I was standing on the side of the stage thinking, "We have to follow these motherfuckers?" They were so fuckin' powerful, but I remember feeling that we held our own. I was really happy. It blew my mind. I didn't think anybody could follow them.

GW: "Why Can't This Be Love?" was your first big hit with Sammy Hagar. How did that come together?

VAN HALEN: I wrote that on an [Oberheim] OB-8 keyboard in my bedroom. It was one of the first songs where Sammy said, "You don't mind if I follow your keyboard melody, do you?" And I said, "No, not at all," though, in general, I don't really like the vocals to follow my instrumental lines. I'd much rather have the vocal line act as counterpoint. That's why I dig Glen Ballard, who produced the two new tracks on our *Best Of*. He's always searching for great counter lines. Our conceptual goal was to put lyrics and a melody over *[sings the first four ominous notes of Beethoven's Symphony No. 5]*. You know what I mean? What would you sing over that? But that would be the shit if it could be done. And that to me is the essence of a great and complete song: great music that stands on its own, great melodic music, great counter-vocal melody and great lyrics. And of course a good performance.

GW: Do you believe you've reached those goals on any specific track?

VAN HALEN: I don't think you ever reach complete happiness. If you do, it's done, it's over with. What I thought was the shit two years ago just doesn't have the same impact on me now. I think it's just human nature to change, to get tired of the same thing. I don't know, I don't know what it is. I'm always experimenting and dicking around, but not because of any goal. Music is my life, and it's very, very hard work, which a lot of other people don't understand. It's not a nine-to-five job—it's a 25-hour-a-day job.

GW: "Dreams"?

VAN HALEN: That's the one song Mick Jones of Foreigner helped us produce. Mick was supposed to produce the whole *5150* album because Warner Brothers didn't trust us to do it on our own. But Foreigner was on the road while we were recording, so Mick really wasn't around much. So we would say, "Yeah, Mick's here producing." In the meantime, I produced Sammy's vocal and Donn and I engineered. Mick got the credit, but *5150* was really a band-produced effort.

GW: "Poundcake"?

VAN HALEN: Sometimes Al has a better ear for my playing than I do. I'll just play a hint of something, and he'll stop me and say, "That part right there." And more often than not, it will be something that will eventually evolve into a song. "Poundcake" came from Al recognizing the potential of a chord progression that I probably would have skipped over.

Continued on page 204

Send $2.00 to AGI at the above address for our new 1996-97 full color catalog

First gig.
$100 bucks.
245 stairs.

SOMETIMES THE DIFFERENCE between taking a gig and not taking it isn't the money. Or the exposure. But the schlep. Which is why we created the new EON Portable System. At about half the weight of any other system, it's made to be portable. Yet it gives you all the sound quality and reliability that JBL is known for. At a price that is noticeably lighter. In fact, it may be the perfect first step for any rising star who's just starting out. And plans to get to the top.

EON™

JBL

H A Harman International Company

SOUND THAT CARRIES

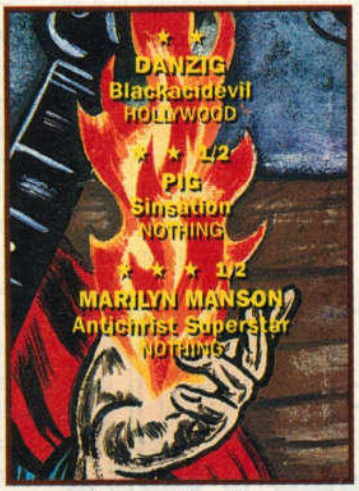
industrial WASTE

By Chris Gill

REVIEWS

IT'S BEEN NINE years since Al Jourgensen kicked the industrial revolution into high gear with Ministry's breakthrough album, *The Land of Rape and Honey*. By mating the machine-like precision of drum machines and samplers with the manic power of electric guitars, Jourgensen dumped jagged shards of metal onto the dance floor while converting a vast congregation of shredders into beat-hypnotized heathens.

But recently the industrial revolution has simply become revolting. While a handful of acts supply hope that the genre will continue to grow and prosper, most of today's industrialites exhibit little of the imagination or innovation that set the early radicals apart from the pack. These artists simply get themselves a guitar, a Marshall and a fuzzbox (which they use on vocals as well as guitar), dial up a catchy beat on a drum machine, sample some late-night television programs and shout "kill," "God," "Satan" and various four-letter obscenities into a microphone. Jourgensen would be having a good laugh right now if it weren't for the fact that some of these musicians are making a small fortune hocking the spoils they've robbed from his booty bag.



Abandoning his punky metal demon persona, Glenn Danzig reinvents himself as an industrial baron on his fifth album, *Blackacidevil*. Too bad Danzig didn't take a closer look at similar follies that have failed, such as Rob Halford's recent misguided industrial-lite outfit. Although guitarist Jerry Cantrell of Alice In Chains contributes heavy riffs to three songs, most notably a cover of Black Sabbath's "Hand of Doom," this industrial-by-numbers album is bogged down by Danzig's monotonous guitar playing, unimaginative grooves and feeble Jim Morrisonisms.

The album starts with two fuzztone-driven, blatant Ministry rip-offs: "7th House," with a vocal melody lifted from White Zombie's "Electric Head, Pt. 1 (The Agony)" (which in turn was stolen from "Attack Ships" by Jourgensen's side project, the Revolting Cocks), and "Blackacidevil," featuring a drum pattern filched from Ministry's "Stigmata." With its pulsing bass drum and synth line, "Sacrifice" is disco Danzig. Here, the singer hammers obvious Nine Inch Nails references into listeners' brains with thinly veiled Reznor-inspired lines such as "I want to look into your other face" ("I want to fuck you like an animal") and "Under the downward side" (*Downward Spiral*, perhaps?). By the time the album reaches the sampled porno moans on "Serpentina," it's obvious that Danzig couldn't even ignite a bucket of gas with a spark of the imagination that inspired this album.

Things get better, but not much, on Pig's *Sinsation*, released by Trent Reznor's Nothing label. Although Pig's mastermind, Raymond Watts, cops the deranged vocal style, rich orchestration and jazzy tempos of Foetus (a.k.a. Jim Thirlwell, one of the industrial genre's early leading forces), he can be excused somewhat since he played in Foetus's touring band and Foetus produced one of Pig's early 12-inch singles. But Pig sounds so much like Foetus that the question to be asked is why didn't Reznor just sign Thirlwell instead, especially since he's no longer signed to a major label?

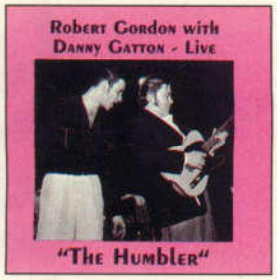
Reznor may have fallen short of the target with Pig, but he scores a dead-on bull's eye with his other discovery, Marilyn Manson, whose latest effort, *Antichrist Superstar* (Nothing), is a surprisingly refreshing album that shows that there's still potential for industrial growth. Divided into three parts, *Superstar*'s Gothic-rock opera digs into the relationship between apparent opposites such as birth and death, love and hate, and good and evil.

Although the band doesn't exactly hide its musical influences in a dark, musty dungeon, it blends them in a slap-happy manner, injecting a healthy shot of humor, contrast and irony so the songs come across as inspired instead of contrived. For example, the album's first single, "The Beautiful People," is propelled by an irresistible, tribal Gary Glitter-cum-Adam Ant Burundi beat spiked with vintage Metallica-esque guitars and crosses over to a creepy bridge reminiscent of Bauhaus' "Dark Entries." But just as the song begins to sound menacing, vocalist Manson chatters in a goofy falsetto for comic relief. Although most of "Dried Up, Tied and Dead to the World" lurches along like a forgotten NIN track, it crescendos into a satisfying, Korn-like cacophony of power chords and dissonance.

The second segment of *Superstar*, subtitled "Inauguration of the Worm," chronicles the transformation of a worm-like character into a winged creature. Oddly enough, this is where Mr. Manson shows that he does indeed have a few original bones in his self-mutilated body, and the band's characteristic personality begins to blossom as the worm turns into a noble beast. Chugging to a spastic beat-box breakdance rhythm, "Wormboy" reaches back to an era that most industrial acts have forgotten, but the band's threatening presence ensures that no one will mistake this cut for a nostalgic trip down memory lane. "Mister Superstar," which boasts some satisfyingly sleazy guitar playing by Reznor and departed member Daisy Berkowitz, cops a Sixties go-go 'tude, but ends up sounding like the backdrop music for an amputee sex act in some sordid strip club circa 2010.

Most industrial albums paint a dark prophecy of impending doom, but *Antichrist Superstar* celebrates some sort of redemption at the end of the line, even if it's only the transcendence of Manson into the "rockstar" or "superstar" he mentions so frequently in the album's lyrics. While *Antichrist Superstar* may not deliver a wholly redeeming message, it sure makes the countdown to the apocalypse seem like one hell of a party. ●

HUNGRY DOG STUDIOS



★ ★ ★ ★

ROBERT GORDON WITH DANNY GATTON

The Humbler

NRG

LONG BEFORE THE late Danny Gatton was proclaimed "The World's Greatest Unknown Guitarist" by guitar magazines, he was worshipped by a small group of fanatics who had gotten their hands on a bootleg tape of one of his spectacular early-Eighties performances with rockabilly revivalist Robert Gordon. That tape (dubbed "The Humbler" by studio guitarist Amos Garrett, who used to listen to it before gigs for inspiration) has finally surfaced as a legitimate CD release, which will certainly satisfy fans who previously sought it with the same devotion as crusaders searching for the Holy Grail. The band's repertoire consisted mostly of rockabilly classics, but Gatton transformed the songs into virtual symphonies with his sophisticated rhythm accompaniment, virtuosic solos and incredibly diverse stylistic range. Whether hamming it up playing slide with a beer bottle, imitating a pedal steel with uncanny precision or picking a lightning-flash cascade of notes that would make even Yngwie gasp, Gatton shows why he truly deserved the "greatest" tag he earned years later. An absolutely essential item for guitar music enthusiasts, and a highly recommended introduction for those unfamiliar with the work of this American legend.

—Chris Gill

★ ★

BLIND MELON

Nico

CAPITOL

THE 13 SONGS that comprise this album were being completed by Blind Melon when lead singer Shannon Hoon died. Accompanying the album is a notice that asks purchasers to consider *Nico* a collection of mementos that one pulls out of a drawer to elicit memories of a friend. Unfortunately, the statement comes across as a disclaimer rather than a tribute. There are no moving moments here to make anyone consider what a waste Hoon's death was. Considering that Hoon died of a heroin overdose, the band's cover of Steppenwolf's "The Pusher"—with the lyric, "I popped a lot of pills/and I smoked a lot of grass/but I've done nuthin' that my spirit couldn't kill"—comes across as a sensationalistic, tasteless joke. Then there's the album's final track, "Letters from a Porcupine," featuring Hoon singing over an answering machine. While the song, with its abrupt final beep, is obviously meant as some sort of stark farewell to Hoon, it actually is just a tacky attempt to evoke pity for another overdose victim. Too bad the band couldn't let Hoon rest in peace.

—Holly Aguirre

★ ★ ★ ★

VARIOUS ARTISTS

The Mercury Blues 'N' Rhythm Story 1945-1955

MERCURY

MAE WEST ONCE said, "Too much of a good thing can be marvelous." Apparently guided by that wisdom, the folks at Mercury have tapped their archives and come up with eight CD's packed with a marvelous good thing: vintage r&b sides. While the raw r&b electricity most closely associated with labels like Chess, Atlantic and Vee-Jay is the stuff of legend, the more urbane and polished sides pioneered by Mercury have been largely forgotten. That makes this box set's spirit of glorious excess especially welcome, particularly when one considers the quality of the performances by the likes of the incomparable Dinah Washington, boogie-woogie king Albert Ammons and the Godfather of r&b, Johnny Otis.

But *The Mercury Blues 'N' Rhythm Story* is no mere footnote to the history of the blues. Back in the Forties, the combos and orchestras heavily featured on this compilation were really racking up the hits in Harlem and Chicago's South Side and setting the foundation for the birth of rock and roll. The discs are deliciously larded with screaming sax solos and rockin' rhythm sections, but guitar purists won't feel neglected either—a neat stash of rare tracks by Big Bill Broonzy, T-Bone Walker, Lightnin' Hopkins and Robert Jr. Lockwood should amply satisfy even the most insatiable appetite for tasty licks.

—David Grad

★ ★ ★

COUNTING CROWS

Recovering the Satellites

GEFFEN/DGC

AFTER A THREE-year disappearing act, Counting

METAL DETECTOR

by Jeff Gilbert

GOMORRAH *Caress the Grotesque* (Black Mark) There are two ways to caress the grotesque: one is with a *Baywatch* marathon and a jumbo bottle of Jergens. The other is with this serviceable black metal album and its accomplished, Slayeresque riffing. The latter option is a lot less...sticky. ★★★

EARTH CRISIS *Gomorrah's Season Ends* (Victory) Gomorrah seems to be a pretty popular word in metal these days. It's actually a vacation destination for all these death metal bands. Not surprising since Satan is their travel agent. ★ ★ ★

BRUTAL TRUTH *Kill Trend Suicide* (Relapse) This neo-industrial metal is so ugly it makes convulsive vomiting seem like a hobby and Cannibal Corpse sound like Duran Duran. And those are its good points. ★ ★ ★

MOONSPELL *Irreligious* (Century Media) Irreligious. Is that anything like "undrunk"? The singer has a voice like a cable TV wrestler singing the hit arias of Placido Domingo. It's hard to be fully evil when you sound like that. ★ ★ **1/2**

INNER THOUGHT *Perspectives* (Dwell) I read a review of this record that said *Perspectives* was Inner Thought's most mature work to date. That's like saying Godzilla's latest two-step all over Osaka is his best landscaping yet. Fortunately, I happen to favor urban renewal. ★ ★ ★ **1/2**

MILLENCOLIN *Life on a Plate* (Epitaph) Oh, boy! Another Green Day/Offspring knock-off! I guess I can finally throw out all my Ramones records. Millencolin have a three-second song called "Ace Frehley." Sorry guys, but Ace deserves at least seven. ★ **1/2**

Jeff Gilbert says "howdy" to his doody.

AIN'T TOO PROUD TO SHRED

By Moredechai Kleidermacher

The present-day guitar virtuoso refuses to die.

BOB BOYKIN & FIREPOWER

Hazardous Material (Legato): Firepower is the key word in this muscular jazz/rock workout. Commencing with the driving, funky, riff-o-matic "Hazardous Material," Boykin and company waste no time revealing that their aim is to totally kick your ass. Boykin's a ferocious soloist who segues from bop-style jazz phrases to wailing rock licks with the greatest of ease. His dexterity is matched by saxophonist Ernie Watts on their guitar/sax bout on "Gone Fishin'." Throw in a tight, cookin' rhythm section and you've got some hot stuff on your hands. ★ ★ ★ ★

JON BUTCHER

Electric Factory (Blues Bureau International): Sounding like the ghosts of Jimi Hendrix and Stevie Ray Vaughan stuck in a blender, veteran hard rocker Jon Butcher wails his Strat-ified little butt off here—particularly on "Cactus Flower," a slow, soulful blues on which Butch absolutely drains the emotion from his guitar. Too bad the songs, most of which sound like they were thrown together in about two seconds, don't match the quality of his playing; this is definitely a fast-forward-to-the-solos affair. ★ ★ ★

JAMES MURPHY

Convergence (Shrapnel): Though the metal tracks on this solo outing from Testament's James Murphy are just your standard grind, the progressive stuff is quite sublime. The foundation—an unsettling reworking of the classic fusion track "Red Alert" (originally by the Tony Williams Lifetime)—is simply astounding, featuring a gonzo guitar match between Murphy and fellow shredsman Greg Howe. And the prog-rock instrumental "Tempus Omnia Revelat" is an epic in every sense of the word. Murphy's slick, lightning guitar work should have you shouting "We're not worthy!" from a nearby rooftop. ★ ★ ★

GARY HOEY

Bug Alley (Surfdog): Hoey seems less interested in demonstrating his prowess than in creating a rockin' record that's oodles of fun to listen to. And he succeeds, resoundingly so. Along with some novel cover tunes (including cool, headbangin' versions of Bach's "Jesu, Joy of Man's Desire" (!) and Santana's "Black Magic Woman," Hoey delivers smooth originals like the lush, tuneful ballad "Peace Pipe" and the brisk shuffle blues "Bug Alley" (featuring some slick licks from Hoey and guest guitarist Brian Setzer). Bug out! ★ ★ ★ ★

ALLAN HOLDSWORTH

None Too Soon (Restless): Early in his career, Allan Holdsworth was a bold progressive-rock pioneer who soared to places few guitarists had ever visited before. He got a bit too far out for his own good, though, and for the last decade or so the much-copied guitarist has been wandering in some weird universe of his own. Unfortunately, he's still lost on this latest effort. Aside from a very smart cool-jazz reworking of the Beatles' "Norwegian Wood," most of this sounds like your average lounge-jazz group—with an alien on guitar. ★ ★ 1/2

PAT TRAVERS

Lookin' Up (Blues Bureau International): Travers shows some hints of the man we all knew and loved in his Seventies glory days as the sultan of hard groove rock. Singing and playing guitar with his former fire and soul on such powerhouse tunes as "Ice Queen"—a crushing, funky rocker with some searing wah-wah phrases—Pat is definitely "makin' magic" again. There is one big but here: there's only about half an album's worth of material. But that other 50%, oh boy. ★ ★ ★

VINNIE MOORE

Out of Nowhere (Mayhem Records): With heavy-chunk metal boogie, sweeping prog-rock, funky stuff and some acoustic material, this latest release from Vinnie Moore is sort of a shredder's potpourri. The question is, who is the real Vinnie Moore? While his playing is hot throughout the album—from fat metallic assaults to sweet blues-laced runs—you never quite get the feeling that he's playing from the gut. For the most part, this album feels cold and calculated, except for the album's closer, "Winter Sun," a perky acoustic thing with a casual, off-the-cuff vibe, on which Vinnie actually sounds like he's having fun. ★ ★ ★

NEIL ZAZA

Sing (High Chief): Neil Zaza's *Sing* at times veers uncertainly from metal to funk to mellow stuff, but when he does find his voice, the results are quite moving. A good example is "Everything I Should Have Said...," a graceful ballad with lots of melodious and quietly passionate lead guitar lines. Often, though, Zaza sounds like he's just parroting his influences, as on "I'm Alright," where he does his best Eric Johnson, and on the too Satch-like "Halin.' " But to give him his due, there is some swing to this *Sing*. ★ ★ ★

CRAIG ERICKSON

Force Majeure (Blues Bureau International): Erickson is a blues/rock player with no shortage of sweet, biting guitar licks in his carpet bag. The slickest moments of this album transpire when Craig and his axe are just jamming out, as in the hot lead break on "Everywhere," where Erickson pulls off a nice combo of plucky Albert King-style licks and wah-wahed Hendrix wails. Now, if only Craig could sing and write songs with the same aplomb. Force partiale. ★ ★ 1/2

MICHAEL LEE FIRKINS

Cactus Cruz (Blues Bureau International): While most shredders seem like they're in a rush to get somewhere, Michael Lee Firkins is more interested in just laying back and enjoying the scenery. Keenly working elements of country, blues and rock into a slick style all his own, Firkins sounds like a man clearly enjoying and appreciating his muse on this latest album. From the bayou blues stomp of "Freeway Lines" to the driving country rock of "Grandma Dynomite"—not to mention a heavy funk retread of the *Sanford & Son* theme—Firkins lays down sweet, smooth solos that'll have you gasping for air. Thumbs up! ★ ★ ★ ★

Crows are back with an album full of catchy and consistent tunes. Unlike their debut release, which seemed like a vehicle for Adam Duritz and his angst-ridden Van Morrison imitations, *Recovering the Satellites* is a mature and grown-up sophomore effort that showcases the many talents of all the Crows. Producer Gil Norton brings out the best in the band from the opening track, "Catapult," where things get going with the warm, swirling sounds of Charles Gillingham's Hammond B3 organ. Guitarist Dan Vickery's hard-edged riffs shine brightly on the rough-and-tumble "Children in Bloom." The poppy, radio-friendly tracks "I'm Not Sleeping Anymore" and the autobiographical "Have You Seen Me Lately?" may not have the hit potential of the Crows' earlier singles, but at least they don't sound even remotely like "Mr. Jones."

—Holly Aguirre

★ ★ ★ 1/2

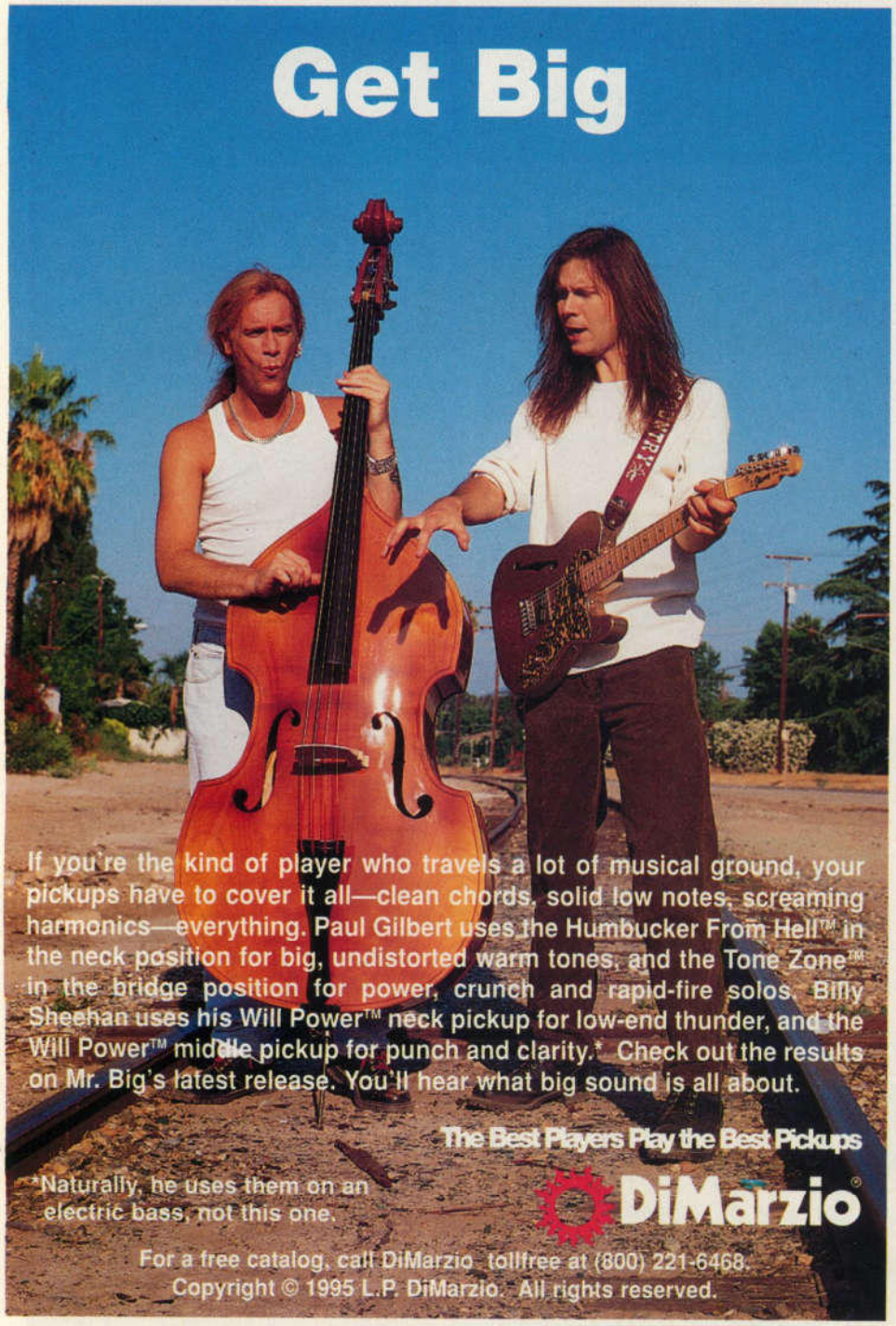
FULFLEJ

Fulflej (Wack-Ass Tuba Riff)

SCRATCHIE

PRODUCED BY SMASHING Pumpkins' James Iha and D'Arcy, this Richmond, Virginia, trio's first album features sturdy melodies blanketed by layers of guitar distortion and dynamics that build from sweet to ferocious. Clearly, Fulflej's apple doesn't fall too far from the Pumpkins' tree. However, Fulflej is an apple of a slightly different color. The band's rock touchstones are many and varied, from glam to prog-rock to hardcore punk. Jazz and hip-hop influences—hence the performing handles M.C. No Joke G, Andre Fill-Ups and Maff-yoo Nillsun—also show up throughout *Fulflej*, which makes the album's dynamics a bit sharper than those of a typical Pumpkins outing. "Pretty Lite Destruction" starts acoustic before swinging through metal and jazz touches. "Worms to Dogs," the album's best song, offers chiming folk-pop with a dash of hypnotic psychedelia. A devoted disciple of the guitar army school, No Joke seldom indulges to excess, which works to the benefit of this estimable debut.

—Gary Graff



★ ★ ★ 1/2

JONAS HELLBORG/SHAWN LANE/APT. Q-258

Temporal Analogues of Paradise

DAY EIGHT MUSIC

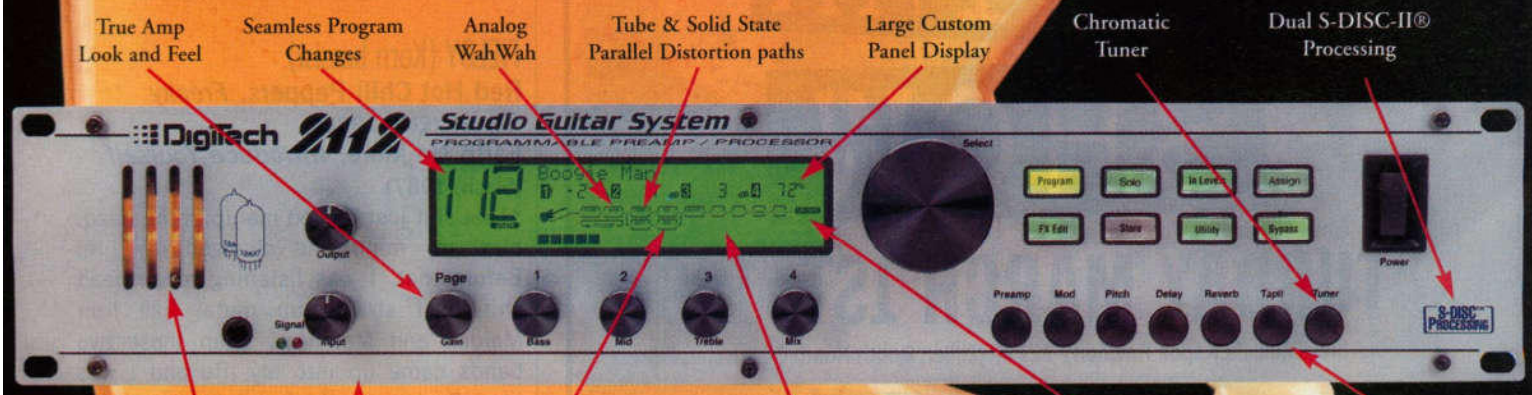
I REMEMBER WATCHING an old tape of boxing great Sugar Ray Robinson, marveling at his ability to construct tactical solutions seemingly out of thin air. A friend explained that his thought processes weren't a whole lot different from the average person's; they were just a few quantum levels faster. That also explains folks like Shawn Lane and Jonas Hellborg. No matter how heady things get on the two-movement *Temporal Analogues of Paradise* (each extended composition stretches out for more than 25 minutes),the Pentium-speed logic demonstrated by Hellborg and Lane keeps the playing from degenerating into shrednik bombast. Recorded live in Europe, the album features Lane and Hellborg with Apt. Q-258 (a.k.a. Jeff Sipe) on drums, breathing fire through the power trio format, exploring territory last trod by Allan Holdsworth's I.O.U. bands. Despite the heavyweight chops present here (Lane's playing occasionally seems to exceed the limits of human capability), this disc's best moments come when the two stringsmen gear down for some often wonderfully lyrical musings. With its emphasis on sensitive interplay, tasteful phrasing and motivic exploration, *Temporal Analogues* is—dare I say it—enough to make the world safe for fusion again.

—Tony Green

The NEW DigiTech 2112
Warm, Sweet, Smooth...

The warmth that only real tubes and years of experience can deliver...Digital effects that can only be described as sweet...Tones so smooth, you can't help but close your eyes *and just listen.* Welcome to the DigiTech 2112 Studio Guitar System with dual Distortion paths, digitally controlled analog WahWah, programmable Cabinet Emulation and new Silencer-II noise reduction all combined with studio quality digital effects that can be placed in any order. Amp-like controls and a very simple user interface work smoothly together while the TapIt and Tuner buttons are right at your fingertips. The 2112's dual S-DISC-II processing provides Seamless Program Changes and morphing capabilities that won't let your effects cut off before their time.

Visit your local DigiTech dealer today and get a taste of the warm, sweet, and smooth 2112...



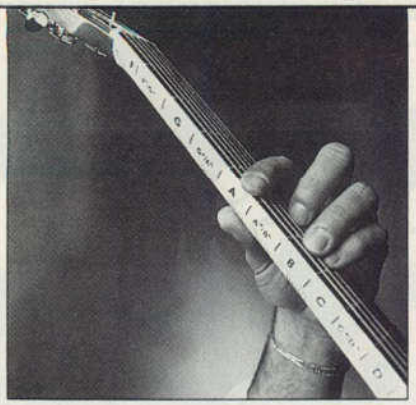
Analog Effects: Compression, Analog WahWah, TubeDistortion/Clean path (2-12AX7s), SolidState Distortion/Clean path
Digital Effects: Choruses, Flangers, Phasers, Tremolo, AutoPan, Rotary Speakers, Detune, Chromatic PitchShift, Intelligent PitchShift, Whammy, Delays, Reverbs, PEQs, GEQs, Silencer-II NoiseReduction, NoiseGate, Compressor, Cabinet Emulation
Inputs/Outputs: Guitar Input, Mono FX Loop (PreDistortion), Balanced TRS 1/4" Outputs, MIDI In/Out-Thru, ExpPedal Input, Control One Input

DigiTech

A Harman International Company

8760 South Sandy Parkway, Sandy, Utah, USA 84070 • (801) 566-8919 • Fax (801) 566-7005 • Int'l Fax (603) 672-4246 • Visit DigiTech on the World Wide Web at http://www.digitech.com

Now Available for Bass!



Sold at Daddy's Junky Music Stores!

WHEN YOUR TEACHER'S GONE, YOU'VE STILL GOT HELP.

Let Cribnote help you learn barre chords and their locations fast. Cribnote is a guitar barre chord and fingerboard memory enhancer that uses a patented new method of static plastic strips attached to the back of the guitar neck without damaging the wood finish. Each set of Cribnotes includes three different strips, instructions and exercises to help beginners learn 120 guitar chords quickly and easily.

CRIBNOTE

Ask for Cribnote at your local dealer.

To order by mail, send check or money order for $9.95 plus $3.00 shipping and handling to:
Cribnote Co., 110 Dean Street, #63, Taunton, MA 02780

To order Cribnote by phone, call (800) 932-NOTE (6683)

(Please designate for finished or unfinished necks)

You can also find Cribnote on the Internet at http://www.mionet.com/pages/cribnote/

THE BIGGEST ONE-DAY GUITAR SHOW IN THE NATION

THE 9TH ANNUAL

FLORIDA GUITAR SHOW

SATURDAY MARCH 1ST, 1997

at Thoroughbred Music's Kapok Pavilion • 923 McMullen Booth Road, Clearwater, Florida

for show information call (813) 238-6485, ext. 119

THOROUGHBRED MUSIC

all the best gear and the world's top players

The World's Most Dynamic Music Stores!

1(813)889-3874

Send all correspondence to 5511 Pioneer Park Blvd. • Tampa, FL 33634
Visit our stores in Tampa, Clearwater, Sarasota, and Orlando, Florida

ABSOLUTELY FREE ADMISSION

"THE ALBUM THAT Changed my life"

Continued from page 78

BRIAN "HEAD" WELCH (Korn)

Faith No More *The Real Thing* (Slash/Reprise, 1989)

"They were the first ones to cross over lots of different stuff, mixing heavy shit with keyboards and rap. It was eerie. I was about 17 when I first heard it, and listening to a lot of Metallica, 24-7 Spyz, Fishbone and Living Colour. I dug them all, but Faith No More moved me in a different way, and way more than anything else. That shit was just so bad. It totally changed my direction. It said to me that you didn't have to follow a certain path, that you could just create anything, go out and mess around with anything, that there were no rules. It showed me that you could just fuck around and come up with your own thing. I remember seeing them open up for Metallica, and everyone started booing them, going 'Rap sucks!' I was so bummed. I felt like screaming at everyone, 'Quit fucking booing them and listen.' They all just heard the rap beat and didn't give them a chance. Then, six months later, they were all over MTV and the same fuckers who were booing were probably lining up to see them. That taught me something, too."

FIELDY (Korn bassist)

Red Hot Chili Peppers, *Freaky Styley* (EMI, 1985)
Faith No More, *Introduce Yourself* (Slash, 1987)

"That shit just fucked me up in the head, blew my mind and changed my life. Before that, I was listening to dirthead shit, just straight-up metal like Iron Maiden and Metallica. Then those two bands came up into my life and I was like, 'Fuck, man, that's still heavy, but it's not metal.' I just loved it. I became obsessed by it. I had always known that there had to be a way to take the bass further than just following the guitar, and these two records showed me the way. Actually, they were the last albums to blow my mind, but I'm still searching. I'm constantly looking for that phat-ass band that will rock my world."

GUITAR SLINGER

BRIAN SETZER AND HIS GRETSCH SIGNATURE MODEL 6120

STARTING WITH HIS CLASSIC '59 MODEL, WE FOLLOWED THE GUIDELINES OF BRIAN'S PERSONAL MODIFICATIONS THAT HAVE BEEN MADE OVER THE YEARS ON THE ROAD AND IN THE STUDIO.

THE RESULT: SPECTACULAR PERFORMANCE COMBINING VINTAGE CRAFTSMANSHIP WITH MODERN INNOVATIONS.

GRETSCH®

FOR MORE INFORMATION ON THE GRETSCH BRIAN SETZER SIGNATURE MODELS AND A COMPLETE RANGE OF GRETSCH GUITARS, CONTACT : FRED GRETSCH ENTERPRISES, P.O. BOX 2468, SAVANNAH, GA 31402

CHECK OUT THE LATEST RELEASE FROM THE BRIAN SETZER ORCHESTRA ON INTERSCOPE RECORDS

photo: Bob Sebree

ROBBY KRIEGER (The Doors)

Bob Dylan
Bringing It All Back Home
(Columbia, 1965)

"This was right after he went electric, and it brought folk music and rock together for me. It really amazed me that Dylan could make what was still basically folk music sound so cool. [Guitarist] Mike Bloomfield was amazing, as was the rest of the band. And, I must confess, the whole theme of the album's lyrics for me was...acid. I had just taken acid and was really getting into it, and I could tell where he was coming from, especially on 'Subterranean Homesick Blues' and 'Mr. Tamborine Man.' I loved the words-as-images concept. It was like he was on the same trip as I was—and he was expressing it, something I couldn't even begin to do. This was just before the Doors formed. I was listening to this album constantly, but I couldn't even call it an influence, because I felt that Dylan just inhabited a different world than everyone else, myself included."

MIKE CAMPBELL (Tom Petty and the Heartbreakers)

The Rolling Stones, *Big Hits (High Tide and Green Grass)*
(Abkco, 1966)

"This record was a very big deal to me. Every song was just great. I had it on vinyl, and I would slow down the record and learn the guitar parts. Also, they looked so cool."

BOB WEIR (Grateful Dead, Ratdog)

Junior Wells, *Hoodoo Man Blues*
(Delmark, 1965)

"It was just a really spare blues quartet, with Junior Wells, Buddy Guy on guitar, Sam Lay on drums and I forgot who on bass. That's all there was to it. I liked that simplicity."

GARY LEE CONNER (Screaming Trees)

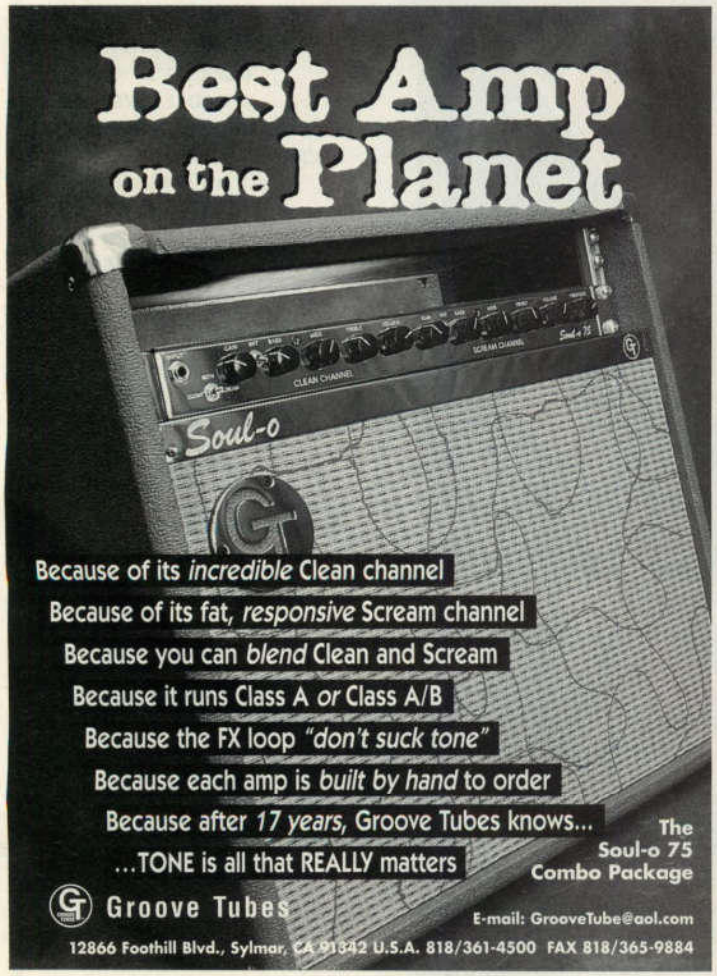
Love, *Forever Changes*
(Elektra, 1968)

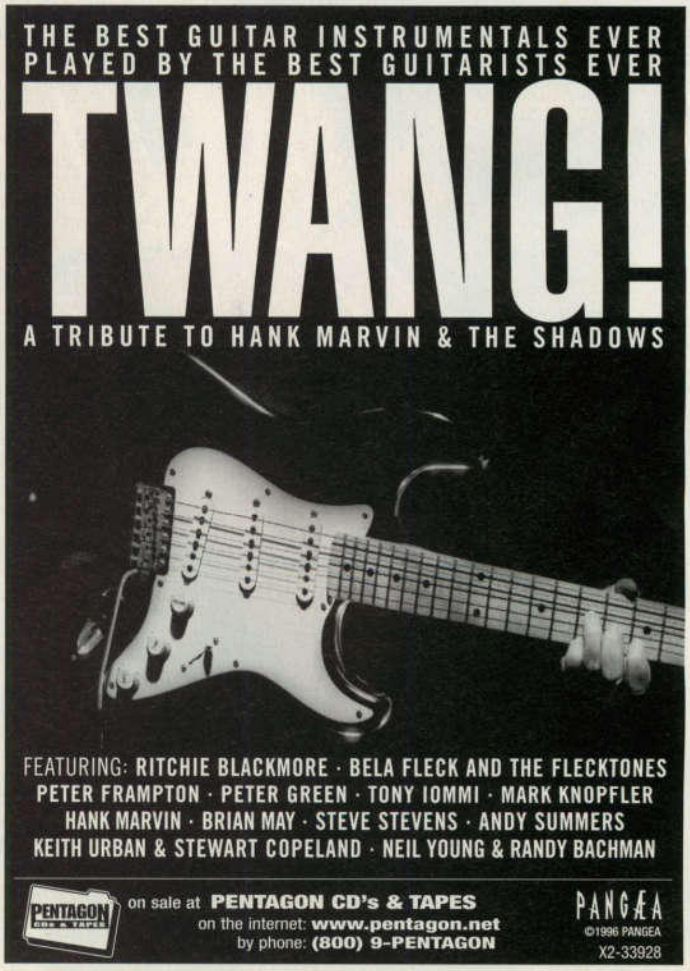
"That's probably my all-time favorite album. I started listening to that in about 1980, when I was pretty young. It's just such an amazing record. A lot of it's not even rock—there are strings and horns all over the place—but I really like the feel, the emotion and stuff. I read an interview with [Love leader] Arthur Lee, and he said that the whole time he was doing this record, he thought he was going to die. There's some sort of attitude to it that makes me go back and listen to it many times."

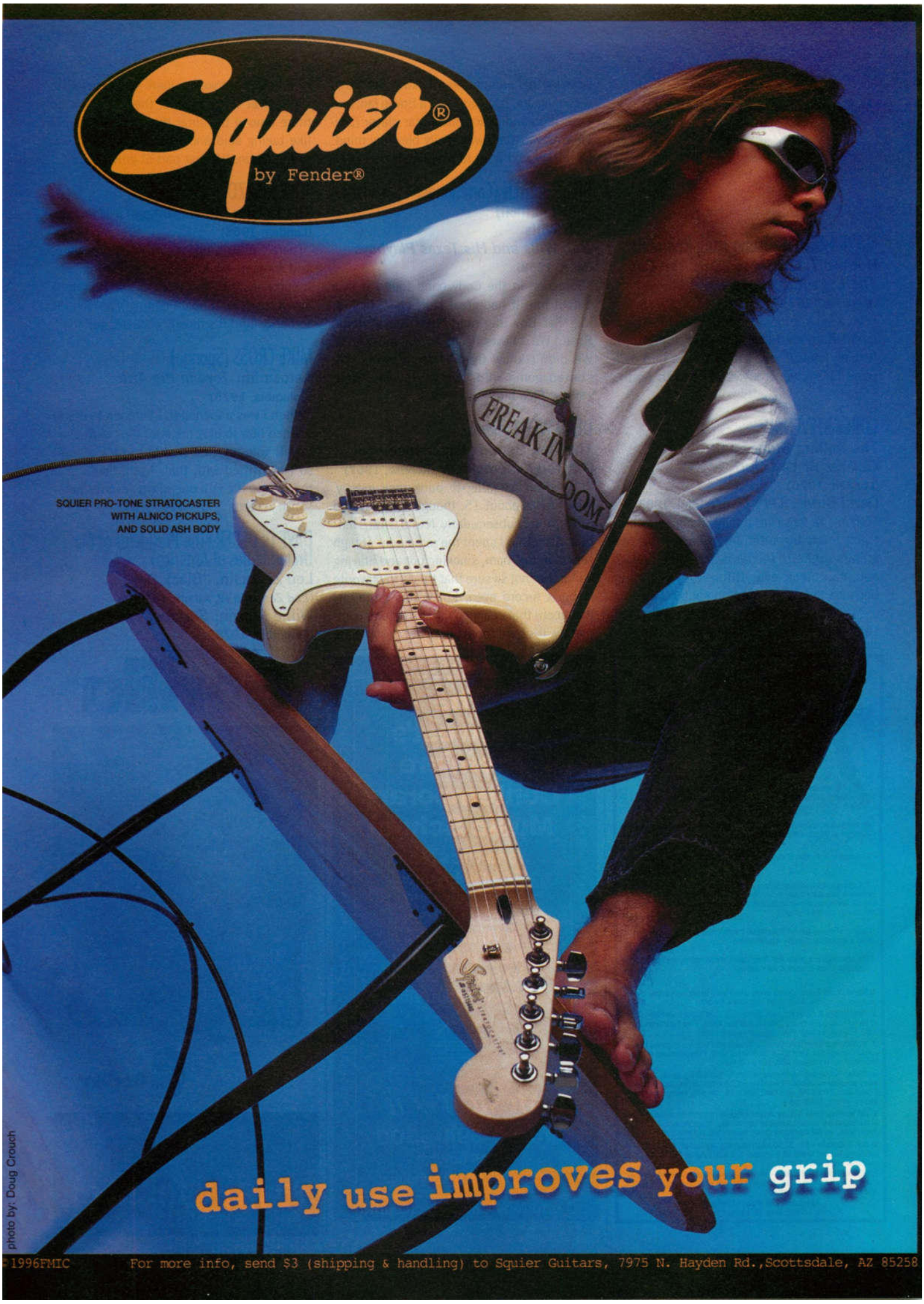
MIKE GORDON (Phish)

Janis Joplin, *Joplin In Concert*
(Columbia, 1972)

"*Joplin in Concert* was the first record I ever learned basslines to. My parents had it, and when I was about 13 I took it up to my room and started playing along on my first bass, which cost 99 dollars, including an amp. That record was also was the first time I had heard someone who sounded like they were putting their whole soul into what they were singing. I knew that she had died young, and my interpretation was that she had died because she had put so much of herself into her music that there was nothing left. There was one section where she was just moaning, and I remember wondering if I could ever put that much of myself into my music. I'm still working on it."






Squier®
by Fender®
SQUIER PRO-TONE STRATOCASTER
WITH ALNICO PICKUPS,
AND SOLID ASH BODY
FREAK IN
OM
daily use improves your grip
photo by: Doug Crouch
©1996FMIC
For more info, send $3 (shipping & handling) to Squier Guitars, 7975 N. Hayden Rd.,Scottsdale, AZ 85258

MARK FARNER (Grand Funk Railroad)

Howard Tate, *Get it While You Can: The Legendary Sessions*
(Mercury, 1967)

"He was a blues singer, and his voice touched my soul like nothing else ever did. It really moved me. I tried to use him as a basis for my vocal style, along with Aretha Franklin."

COREY STEVENS

The Rolling Stones
Get Yer Ya-Ya's Out!
(London, 1970)
David Bowie, *Let's Dance* (EMI, 1983)

"*Get Yer Ya-Ya's Out!* totally changed my life. I just loved the interplay between the two guitars *[of Keith Richards and Mick Taylor]*. You can hear everything they're doing because they don't step on each other.

"I was a messenger in Hollywood when *Let's Dance* came out, and I delivered the artwork for that album. I was looking forward to it coming out, because I was a Bowie fan, and I put it on and heard this guitar player *[Stevie Ray Vaughan]* who really blew my mind. I said, 'Wow, I want to play like this.' "

BILL KIRCHEN (Commander Cody's Lost Planet Airmen)

Bob Wills
Bob Wills and His Texas Playboys
(MCA, 1958)

"Someone in the Cody band found it in a cutout bin. It had great stuff on it, including 'Fat Boy Rag' and 'New San Antonio Rose.' We'd never heard anything like that. We didn't know from Western swing. We started going wild, going 'Hee-yah!' and yelling 'Flea bite!' after solos."

DEAN WEEN (Ween)

The Jimi Hendrix Experience
***Are You Experienced?* (Reprise, 1967)**

"I grew up listening to punk rock mostly. When I was about 15, though, I discovered drugs, and subsequently found Jimi Hendrix. After that I spent the remainder of high school in my room, smoking pot and playing guitar. I'm not so sure that this is my favorite Hendrix record even, but it was definitely the record that changed my shit around completely. It's hard for me to relate to someone who hasn't smoked a joint and listened to Hendrix at least once in their life. It's up there among the finer things in life—sorta like taking acid and listening to *Dark Side of the Moon*. It's just part of growing up."

JOEY MAZZOLA (Sponge)

The Rolling Stones, *Beggar's Banquet*
(London, 1968)

"There's a little bit of everything on there, and some of Mick Jagger's best lyrics ever. It surprises me after years of listening to it how a song like 'Street Fighting Man' sounds so heavy, and it's mostly acoustic guitars!"

MIKE CROSS (Sponge)

Aerosmith, *Toys in the Attic*
(Columbia, 1975)

"When I was a teenager, I listened to it and learned how to play the stuff they were playing. It was my first real hard rock album, so I identified with that. I still listen to it today, and it's still one of my favorite Aerosmith records."

DAVE DEDERER (The Presidents of the United States of America)

Led Zeppelin, "Black Dog"
(*Led Zeppelin IV*, Atlantic, 1971);
Willie Nelson, *Stardust*
(Columbia, 1978);

KoRn

Hughes & Kettner®
TECHNOLOGY OF TONE

Head
(brian welch)

For a
full-color catalog
of the world's most
advanced guitar amps
see your nearest
Hughes &Kettner dealer
or send $3
for shipping and handling to:
Guitar Amps
c/o Hughes & Kettner
P.O. Box 2297
Des Plaines, IL 60017-2297.

For posters of Head and Munky,
send $5 for shipping and handling to:
Korn Posters
c/o Hughes & Kettner
P.O. Box 2297
Des Plaines, IL 60017-2297.

Grab Korn's
explosive debut album
on Immortal/Epic.

Head plays live
with a Hughes & Kettner
ATTAX 100 head and 412A cab.
Also available as ATTAX combo.

The Buzzcocks
"Everybody's Happy Nowadays"
(*Singles Going Steady*, I.R.S., 1979)

"We got asked this the other day, and Jason *[Finn, drummer]* had the best answer, which is true for me too: the album that most changed my life was *our first album*. Other than that, I would start with Led Zeppelin *IV*. We had it at our house, but it wasn't mine. One of my friends came over and saw it there and was like, 'Oh my God, have you heard this?' This was in fifth grade, which would have been 1975, a few years after it came out. He put on 'Black Dog,' and it just completely blew my mind. I just freaked out. I didn't do cartwheels in the room or anything, but it just completely changed my conception of reality. Like, 'Wow, that's what I want to do.'

"Another record that changed my life was Willie Nelson's *Stardust*. My folks listened to that a lot when it came out, and I've always owned it since then. It's just what music can and should be: beautiful songs, perfectly performed, with incredible singing and absolutely ingenious guitar solos. When it came out, I was in seventh or eight grade, listening to Ted Nugent 96 percent of the time, so it was definitely a change of pace.

"Then in 1980, I was in a record shop in Seattle, going through the singles, and I saw a Buzzcocks single. 'Everybody's Happy Nowadays' was the A-side and 'Why Can't I Touch It' was the B-side. I remember listening to 'Everybody's Happy Nowadays' and then riding around on my bike all night, going, 'Oh God, oh God.' It starts off with that great doo-doo-doo-doo, and when the chords come in it goes up to the four chord and then to the four-minor: ding, diddy-diddy-diddy, ding, de-ding de-diddy. The intensity and the precision of the playing completely blew me away. So that's the one album and two songs that changed my life."

KIM COLETTA (Jawbox)

Big Black, *Atomizer*
(Touch & Go, 1989)

"Lots of punk records came before and after this one, but nothing captivated me more. I spent an entire summer in college working at a toll plaza, blaring *Atomizer* in my little booth. An angry, scary, yet oddly uplifting record that convinced me that bass guitar rules the world."

The Atomizer *album was reissued on CD, along with the band's* Headache *EP, under the title* Rich Man's 8-Track. *—GW Ed.*

BILL BARBOT (Jawbox)

The Clash, *London Calling*
(Epic, 1980)

"One of only a handful of filler-free double albums, *London Calling* came at a time when I was growing disillusioned with the excesses and posturing of mainstream rock. Just when I thought guitar music had reached the end of its tether in endlessly wanky solos and mushy overproduction, The Clash delivered two disks of humor, politics, aggression and plain old over-amped love songs, setting an awesome precedent for all sophisticated punk rock to come. Proof that, at least at the time, they really were The Only Band That Mattered."

JAGORI TANNA (I Mother Earth)

Van Morrison, *Moondance*
(Warner Bros., 1970)

"That's been in my life since I was two. My father always played it and would say 'Listen to this' or 'Listen to that,' pointing out stuff on the album. Whether it was Van Morrison, Santana or Crosby, Stills, Nash & Young, he gave us an appreciation for really groovy music."

MIKE WATT (The Minutemen, fIREHOSE, Porno For Pyros)

The Who
Live at Leeds
(Decca, 1970)

"Because you could hear the bass. I didn't know what bass was, but on *Live at Leeds* you could really hear it. That record—mine wasn't a record actually, but an eight-track—was a mind-blower, really intense for me."

Interviews by Nick Bowcott, Gary Graff, Alan Paul, Alan di Perna, Tom Gogola, Chris Gill and David Grad

The following entries were excerpted from MusicHound Rock: The Essential Album Guide *(Visible Ink Press, $24.95), edited by GW Contributing Editor Gary Graff: Weir, Shepherd, Reed, Simmons, Clayton, Kravitz, Matthews, Raitt, Townshend, Dylan, Buck, Jones, Farner, Morris, Sting, Kirchen, Chichester, Collen, Hennemann, Stinson, Watt, Shaw, Lowery, Mazzola and Cross.*

alternative music
CSX S2
CSX-S2™
The Only
Real Alternative
to Over-priced,
Under-powered,
BORING P.A.
WORKING FOR A LIVING
RELIABLE, portable, road-tested, bench-tested, drop-tested, van-proofed, hangable, stand-mountable, stackable, failure-resistant, protected, guaranteed (5 years!), EFFICIENT, UNBEATABLE, FULL-RANGE systems, matching subwoofers and stage monitors that handle up to 1500 WATTS and sound great.
Just Accurate, Reliable, Really Loud P.A.
SAFE CSX
1500 WATTS
CSX-S2 loudspeaker syste
Driver Protection circ
networks, and well-c
cooling. YOU'R
So, go ahead, turn it
when the
™ Dynamic
crossover
errofluid
rranty.
NEW!
CSX43-S2
THE HIGH PERFORMANCE TRAP
GO FOR
WHATEVER IT IS, IT'S SOUND BETTER ON YOUR COMMUNITY P.A.
SO WHAT ARE YOU DOING RIGHT NOW?
Go down to your local Community dealer, ask for a demo, and, (eyes shut, ears open) listen. You'll understand why Community has a worldwide reputation for being the BEST value around-the only real alternative. It's not your only choice.
It's your best choice.
1-800-523-4934
Internet•http://www.community.chester.pa.us
333 East Fifth Street, Chester, PA USA 19013-4511 Phone 610-876-3400 Fax 610-874-0190
Community
PROFESSIONAL LOUDSPEAKERS

Continued from page 38

music for the album, and had a friend of mine, Nina Gordon (of Veruca Salt), sing with me because she's got great tone and character in her voice. The guitar fills and slide guitar are in the style of Derek & the Dominoes, Clarence White, the Byrds and the Allman Brothers. We did one track of guitar fills with a Les Paul through an MXR phaser with a clean sound, as well as another track of Les Paul slide guitar which gives the song kind of a romantic sound, most of which was done in one or two takes.

"Set the Ray to Jerry"

Another remnant of a distant *Siamese Dream* past, "Set the Ray to Jerry" was first written somewhere during the *Gish* tour. It's always been a band favorite, and seemingly only the band's, because no one ever mentions it. A sweet, simple song featuring only bass, drums, and some delayed James guitar. One night Flood and I put everything we had on a couple of tapes (about 40 songs) and just drove around Chicago until 3:30 in the morning deciding what was on or off the album. When we listened to "Set the Ray," it really moved me, but when I looked over to Flood he just shook his head no. That was the end of "Set the Ray" on the album, because I trust Flood's opinion so much.

"Thirty-Three"

A simple song in a country tuning, "Thirty-Three" was the first song that I wrote when I came home from all the *Siamese Dream* touring. I took three days off, and this was literally the first thing that came out of my hands when I sat down. I was living in my new house for the first time, and this song conveys all of that. The "cha-cha-cha" sound is my drum machine through a flanger, and what you hear is the same one right off the demo because I couldn't remember how to recreate it. The stringy sounds are part Vocoder, plus five slide guitars tuned to one note each to create the chords.

"Tonight, Tonight"

When we were still in the middle of *Siamese Dream* touring, I booked us into a local Chicago studio to just put all of our ideas down to tape, without censorship of opinions, etc. "Tonight" was one of those ideas, but it was originally in the key of C instead of G. The only problem was I couldn't sing it in C, so I figured out the version on *Mellon Collie* to suit my limited range. I never thought "Tonight, Tonight" would be a single. I just didn't think people would get it. Also, I have to say that recording the 30-piece string section was probably one of the most exciting recording experiences I have ever had.

"Tonite Reprise"

Originally slated to go on towards the end of the *Mellon Collie* album, this one was hacked off in the name of "When is enough too much?" I had just come back from the Chicago Bulls' tragic loss to the Orlando Magic in the playoffs, and was very depressed. My voice was hoarse from so much shouting. Flood threw up his famous mikes, and I just did it live. I used my trusty Gibson acoustic, with the rusty strings.

"Transformer"

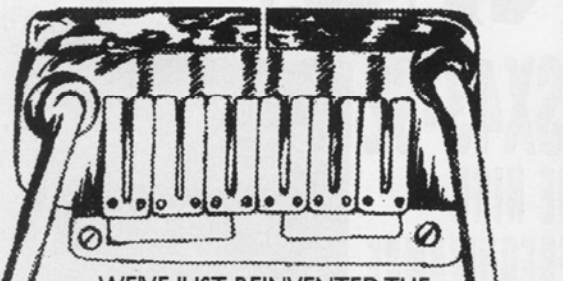
Flood thought that "Transformer" was almost like a novelty song. But I always liked that crazy go-go beat. Recorded in Sydney, Australia, and Chicago, this song has about nine rhythm guitars, all playing the same three notes. Also, many of the guitars were sampled out and destroyed going back in.

"Tribute to Johnny"

Our tribute to Johnny Winter, circa 1974; a true

Continued on page 112

DOUBLE WHAMMY by Vibro-Tek



WE'VE JUST REINVENTED THE ELECTRIC GUITAR

- 2 Vibrato Arms control the split in the middle allowing the guitarist to whammy top or bottom 3 strings independently
- Double Whammy stays in tune like a fixed bridge while double bending, no more "E" string drop
- Stays in tune if you break a string or play in alternate tunings
- No locking nut...quick and easy string change
- Dive down, pull up or BOTH at the same time creating wild new sounds and styles
- Easy installation with no body routing for most strat style guitars

Listen to what players are saying:
"I wish Hendrix was here to checkout the Double Whammy..."
"Lock me in the studio and throw away the key. I'm hooked!"

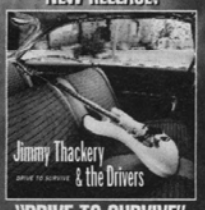
VIBRO•TEK 12911-109 Ave., Surrey, BC, Canada V3T 2N1
(604) 951-1677 www.doublewhammy.com
info@doublewhammy.com

JIMMY THACKERY

"HIS SOULFUL GUITAR WORK TOUCHES NERVES PREVIOUSLY EXPOSED BY THE IDIOM'S ELITE- STEVIE, MUDDY, OTIS RUSH, ETC.- AND HIS CLEAN PICKING AND SCORCHING TONE ARE IRRESISTIBLE."

-GUITAR PLAYER

NEW RELEASE!



"DRIVE TO SURVIVE"
Available on CD & cassette
BP-5035

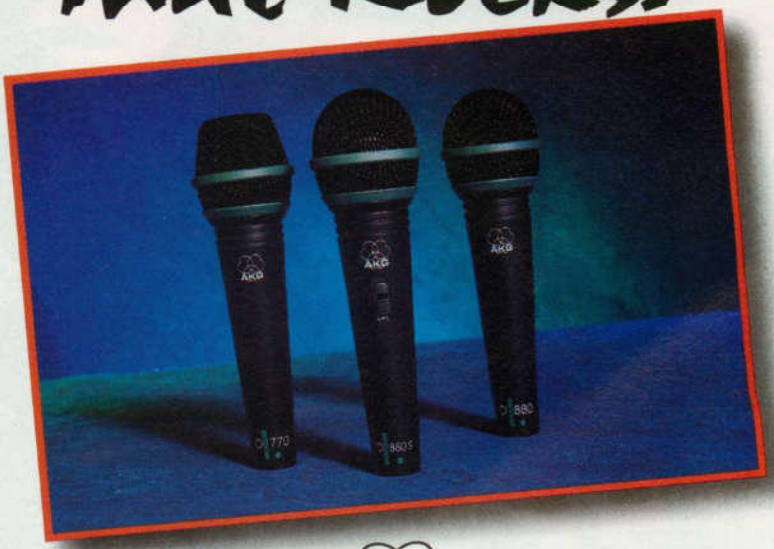
BLIND PIG RECORDS, P.O. Box 2344 San Francisco, CA 94126 Tel: 415 550-6484 Fax: 415 550-6485
Call or write for free catalog.

Emotion.
The Sound That Rocks.

The accepted standard for music microphones has suddenly been challenged with the introduction of AKG's Emotion microphone series. AKG's new design and manufacturing approach, known as Tiefzieh Varimotion Technology™ (patent-pending), optimizes a microphone's response while delivering killer sound at a price that will blow you away.

Neodymium magnet assemblies also mean that these mics produce some serious output, ensuring that your vocals soar over even the heaviest rhythm section and your instruments retain their crisp presence without getting stuck in the mud. With AKG's Doubleflex™ antivibration system, handling noise is all but eliminated, while superior gain-before-feedback prevents your PA from howling even when the guitars crank up to eleven.

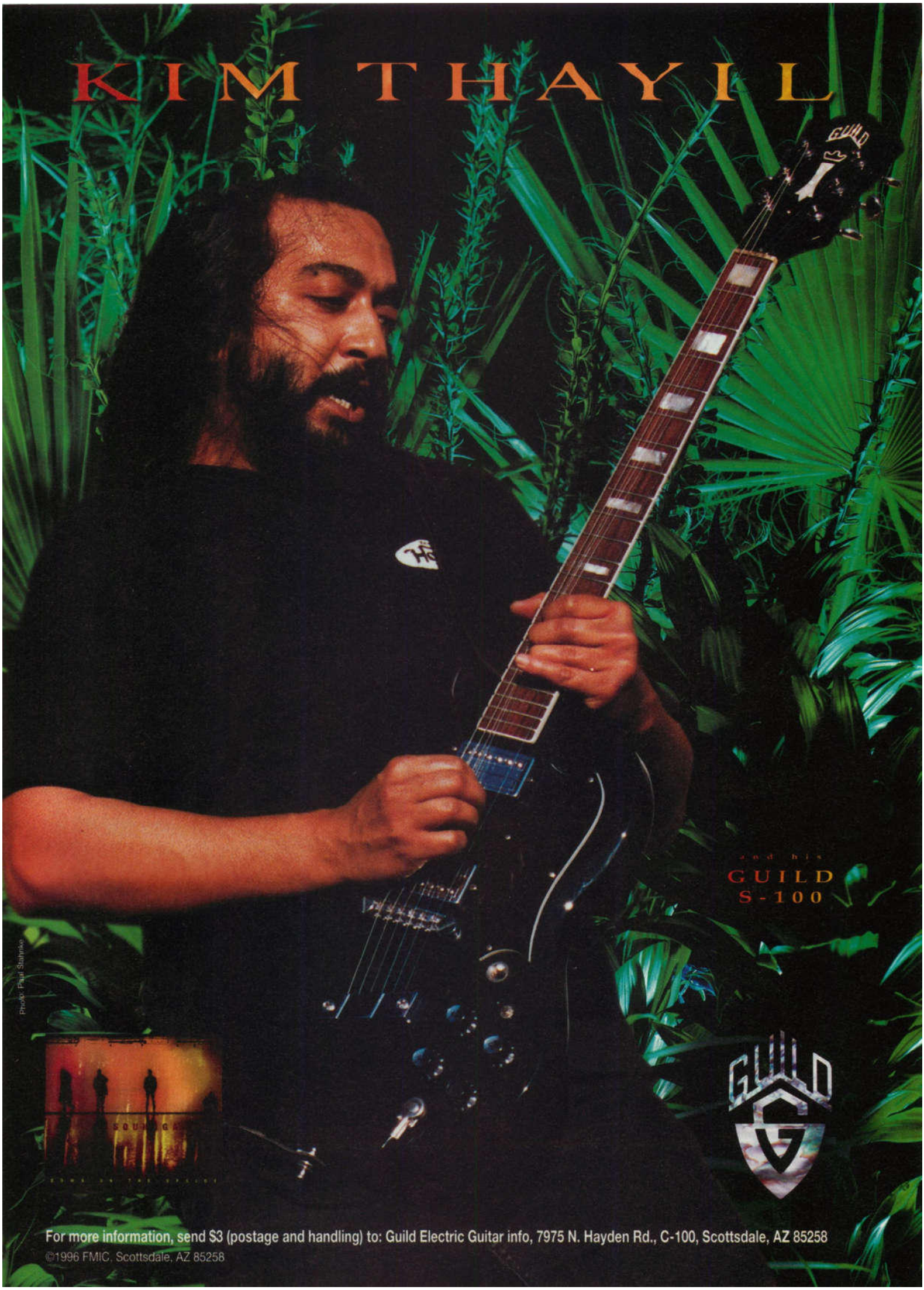
Experience the new Emotion series at your local AKG retailer and add an entirely new dimension to your performance, as Emotion delivers "The Sound That Rocks" for a lot less money than you would expect.



AKG

H A Harman International Company

1449 Donelson Pike • Nashville, TN 37217 USA
Phone: 615-399-2199 • Fax: 615-367-9046



For more information, send $3 (postage and handling) to: Guild Electric Guitar info, 7975 N. Hayden Rd., C-100, Scottsdale, AZ 85258

©1996 FMIC, Scottsdale, AZ 85258

TWO NEW REASONS TO SCORE YOUR GEAR FROM THE BEST DISCOUNT CATALOG IN THE BIZ

1 **Our New Best Price Guarantee allows you to buy with confidence.**

If you find a lower published price, call us. We'll match any price in print before or after the sale.

MUSICIAN'S FRIEND BEST PRICE Guarantee

2 **With Musician's Friend New Easy Payment Plan You Can Stretch Your Music Dollars!**

MUSICIAN'S FRIEND EASY PAYMENT PLAN Play While You Pay!

No hassles. No applications. **No additional finance charges.** All you need is a Visa, Mastercard or Discover card and you can take up to 6 months to pay!

VISA MasterCard DISCOVER

FREE!

ONE YEAR SUBSCRIPTION

MUSICIAN'S Friend

I'd like to join hundreds of thousands of satisfied musicians in receiving the #1 music catalog, absolutely free!
Call 1-800-776-5173, or mail this coupon to
Musician's Friend P.O. Box 4520
Dept. 105• Medford, OR 97501.

NAME _____

ADDRESS _____

CITY _____ STATE ____ ZIP _____

MAIN INSTRUMENT PLAYED _____

CALL 7 DAYS 1-800 776-5173

NOW YOU CAN GET THE BEST FOR LESS ONLINE: HTTP://WWW.MUSICIANSFRIEND.COM

SMASHING PUMPKINS

Continued from page 104

original, and one of my favorite guitarists.

"Ugly"

Slated as an album song until the very last moment, when *Melon Collie* was cut from 31 to 28 songs, this is an interesting interpretation of what had essentially been an acoustic song. Flood and I tried about four different versions before settling on this one *[see Queen's* Hot *Space album].* One version that I liked was just me and a distorted guitar. But in the end this version won, only to be mixed into eternal obscurity as a B-side.

"You're All I've Got Tonight"

A really great Cars song, stripped of everything but the most basic riff to emphasize the heavy double-tracked drumming. Also, we added a Bay City Rollers-style stomp, with me and about eight of my friends stomping along with the third verse nicely out of time.

"Zero"

We like to call this style of our music "cybermetal." "Zero" has six rhythm guitars, with two line-in 12-string acoustics, plus those wacky Iha leads. Tracked live with overdubs added later, this is a true mover as well as the first song that was recorded for *Mellon Collie.* James has always said this reminds him of Judas Priest. ●

BUSH

Continued from page 52

sure people know that they will blow up their amps if they try it.

GW: So don't try this at home?

ROSSDALE: Not unless you can afford a new amp.

GW: Was Albini full of guitar tricks?

PULSFORD: He had a nice one, which is wrapping tin foil through the strings—over and under. And it sounds amazing. Just metallic shards of sound.

GW: Like a thin strip? About the width of a fret?

PULSFORD: Yeah. Maybe a little thinner. Just put it through the strings and plug into an amp. And he uses metal picks, which I'm starting to use now at home. He gave me some—a metal pick with a chunk taken out of it. It's a really nice sound. Steve was really just into absurd, obscene guitar sounds. Get a horrible sound and he loves it. The more extreme the sound, the happier Steve gets.

GW: Is your slide stuff in an open tuning?

PULSFORD: No, just a regular tuning. But I barely do any slide stuff on this album. On the last album, I used to tune the top two strings to B—and occasionally a dropped D.

ROSSDALE: Just in case you didn't hear the first B string.

PULSFORD: No, it's really good—you get a slight chorus effect because the two strings are never quite in tune, which is really nice. Gives you more of an edgy sound. But no, there's not really any slide on this record. We kept thinking, "Should we put slide on this?" But it never felt right on any of the songs. If I tried it, it would always sound like...

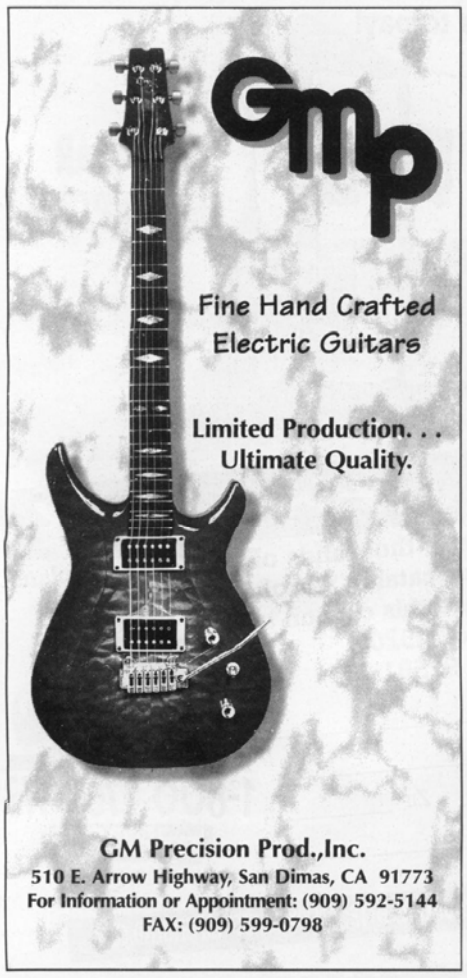
ROSSDALE: ...Here comes George Thorogood!

PULSFORD: I listened to an old Allman Brothers album, and it was fuckin' terrible. I was really surprised 'cause I remember hearing it as a kid and thinking it was really amazing. But it was really quite turgid... Thorogood I like, though.

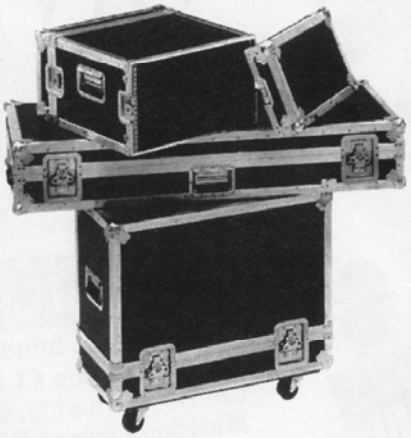
GW: Do you guys share many musical tastes?

PULSFORD: That's how we got together. I was quite surprised. A friend of ours suggested that we work together.

ROSSDALE: You'd be hard put to find any difference in our tastes. That is, apart from Big Star. Big Star is the only one I haven't got from Nigel. I really *want to* like Big Star because everybody says how seminal they are. I did like some of the sweeter string stuff that Nigel played at the back of the bus all the time we were touring. But generally, we're the same in our tastes. If anything, it's



The Case Specialists



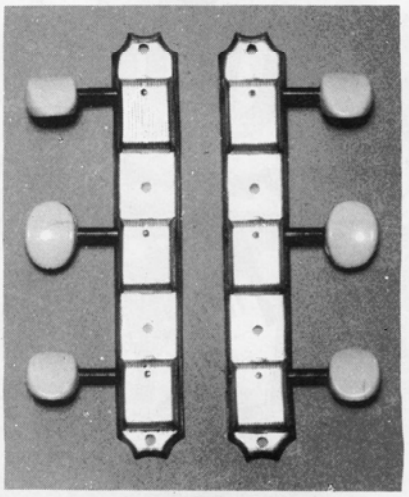
Medium to Heavy Duty Cases Available for Keyboards, Mixers, Guitars, Rack Mount Equipment and More!

Call for pricing on standard or custom designed cases!

DISCOUNT DISTRIBUTORS

800-346-4638 (In NY) 516-563-8326

NEW Vintage Replica Tuners



Another exclusive from

ALLPARTS

P.O. Box 1318 • Katy, TX 77492 • 713-391-0637

"America's Premier Guitar & Bass Parts Supplier"

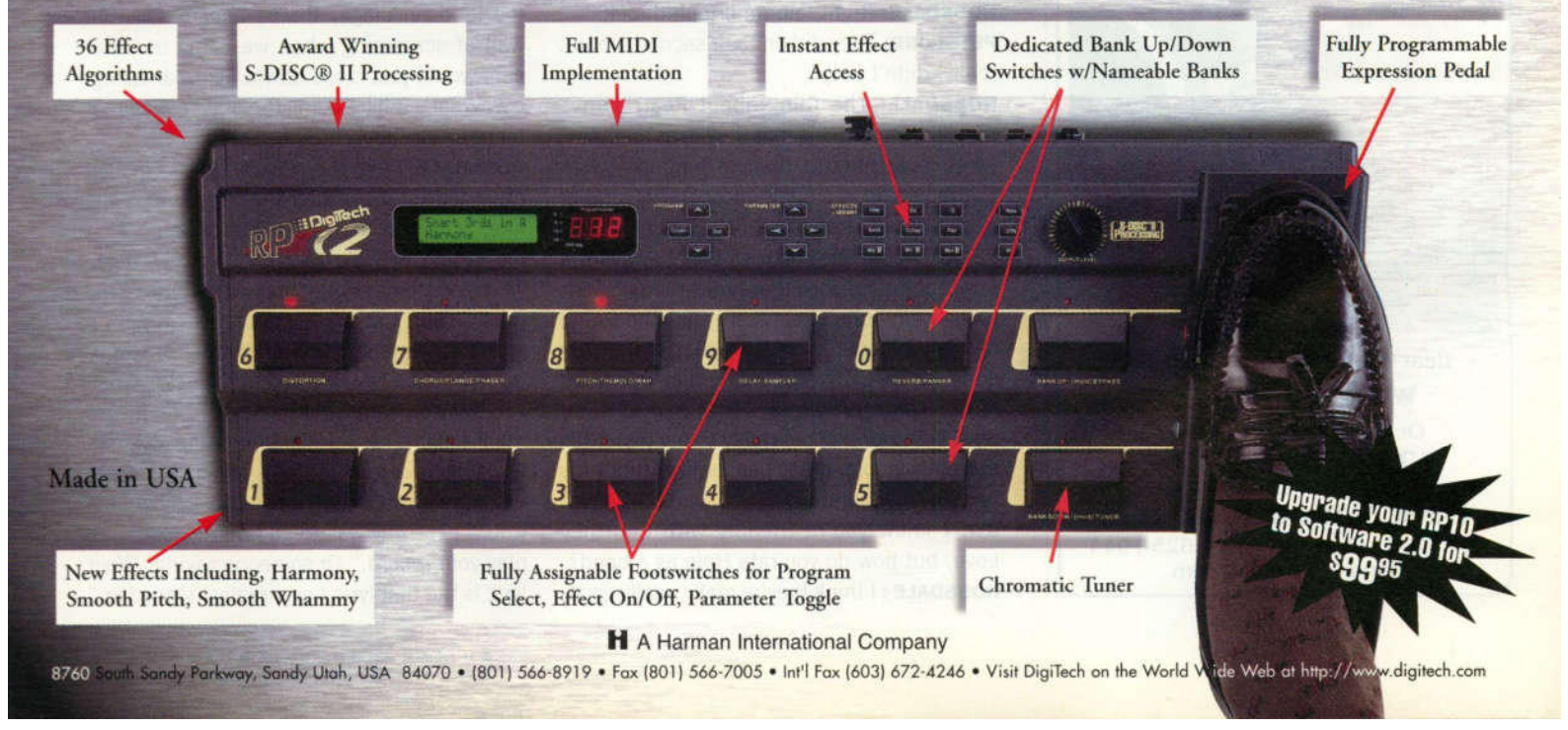
Write for FREE CATALOG

The DigiTech RP12, Talented, Versatile

Forget everything you know about guitar floor multi-effects processors. The state-of-the-art just moved up a notch with DigiTech's smart, new RP12 with more features, better real time control and, of course, better sound than any other processor/controller on the market. How about creating cool studio morphing effects in a real-time environment? Piece of cake with the RP12. Or what about harmony in the right key and the right note at the right time with Intelligent Pitch Shifting? The very smart RP12 is there. In fact, with the endless possibilities of the new RP12, you and your guitar can do everything you ever dreamed of and more. Move your playing and performance abilities to the next level with the amazing new DigiTech RP12.

Smart Features	✔
Intelligent Pitch Shifting	✔
Smooth Pitch Shifting	✔
Smooth Whammy	✔
10 Real Time Footswitches	✔
Continuous Controller	✔
128User/ 128 Factory Presets	✔
36 Effects Algorithms	✔
Programmable Cabinet Emulator	✔
Extensive MIDI	✔
Chromatic Tuner	✔
Affordable	Yes

and Very Smart.



H A Harman International Company

8760 South Sandy Parkway, Sandy Utah, USA 84070 • (801) 566-8919 • Fax (801) 566-7005 • Int'l Fax (603) 672-4246 • Visit DigiTech on the World Wide Web at http://www.digitech.com

beyond the limits...

bartolini
PICKUPS AND ELECTRONICS
P.O. Box 934 Livermore, CA
(510) 443-1037

EBow

The Electronic Bow for Guitar
featuring
Direct String Synthesis

Hear the EBow on our web site:
www.ebow.com
Or on our 24 hr demo line:
(213) 625-EBOW
Heet Sound Products
(213) 687-9946/fax (213) 625-1944
email gw@ebow.com

the rhythm section whose musical tastes I wouldn't step over a towel steeped in urine to listen to. Which is cool. Except Dave likes a lot of dub, which I love.

PULSFORD: It's great for a bass player.

ROSSDALE: But with other styles, I'm too busy telling Dave and Robin what I think they should like. I can't really work my way through Soundgarden, that lot. A bit turgid, that...A fuckin' horrible heavy rock band. That's the only problem I have with the whole alternative thing. A lot of these bands are so influenced by Judas Priest or Black Sabbath or all these horrible heavy rock bands that were always fuckin' awful. And so a lot of them are just heavy rock bands with checked shirts on. Like Soundgarden. I mean, Chris Cornell is obviously an amazing singer. He's probably got the best rock voice you can have, technically. And occasionally he writes these great Beatles-y songs, like "Black Hole Sun," which are really fantastic. I like "Pretty Noose," I do like that track. Robin, our drummer, really likes Soundgarden. I can't think who Dave really likes.

PULSFORD: Jah Wobble.

ROSSDALE: But I like Jah Wobble too.

GW: But that's sort of what the Seattle revolution was about: metalheads coming out of the closet.

ROSSDALE: Everyone says "the Seattle sound," but that's such a generalization. The idea that Nirvana, Mudhoney, Pearl Jam and Soundgarden have similar sounds is ridiculous. If you know anything about music, you can hear the difference. Obviously, Mudhoney are closer to Nirvana, and Soundgarden are on their own. They're kind of heavy rock, today's Black Sabbath. Pearl Jam are now...I don't know.

GW: They've entered their classic rock phase, I guess.

ROSSDALE: Right, album-oriented rock.

PULSFORD: They did on their second album, really, didn't they?

ROSSDALE: The thing about Pearl Jam—their first record—is that they're at their best when they play to their strengths—when Eddie Vedder is singing those lovely kind of pop ballad songs. Like "Want" and "Black"—the ones he tries to get away from now. I think he does those mid-tempo songs really well. I don't necessarily like the sound of their records so much—that really thin snare and really sibilant, clean overhead stuff. That *[producer]* "Brendan O'Brien Special" sound is not really to my taste. It's perfectly viable, many people like it, but it's just not my taste.

GW: I know you're friendly with Courtney Love, but how do you rate Hole as a band?

ROSSDALE : I think they're really, really good. I like them. I like what's-his-face—the guitar player.

PULSFORD: Eric.

ROSSDALE: Eric. He's a really interesting guitar player, really loping. And obviously the relationship between him and Courtney—kind of a brother/sister, love/fight vibe—is brilliant. The drummer, Patti, is really good. And the bass player, Toby. I've seen them a couple of times and they're very impressive.

GW: Did Courtney Love teach you anything about dealing with media attention?

ROSSDALE: Yeah. A lot. She basically always has been, and still is, really helpful to me. I've been really good friends with her for, I guess, about a year and a half. There was a kind of furor [in the media] because I was friendly with her. Then it all died down and everyone forgot that. I'd already been friendly with her for eight months before anyone noticed. I just never went anywhere public with her. Now all the press attention has died down, and she's still my friend.

GW: So it was never a relationship?

ROSSDALE: No. I know that sounds kind of boring, saying, "No, no, we're just good friends." But it's well known that she's sort of seeing some guy. So I think I'll just continue to be her friend. I find it sort of ironic. All the press: "She's crazy," and whatever. I like her and she's my friend and that's that.

GW: Were you at all prepared for the mass teen hysteria that Bush generated in America?

ROSSDALE: No. I don't think anything can prepare you for that kind of noise. The sound of all that squealing flesh. On the last tour of America, we played all the arenas and we had, like, the biggest rig. A two thousand-ton rig. And we still couldn't hear the music because there would be these screams.

PULSFORD: You would feel like you were going deaf. And it wasn't because we were too loud on stage. It was because of that wall of screaming when we came on. Your ears would just close down. Quite amazing.

GW: What's it like, being the object of all that teenage girl adoration, Gavin?

ROSSDALE: I like it. The only time I ever get offended by it is when they say something like, "Oh, you have such pretty hair." That pisses me off. My favorite ones are those who have some connection with a lyric or the music. But just to be affected by a photograph is somehow less endearing or warming. Then it's less fun. What's great is when you get someone who says, "You really got me through a hard time. Something was really going wrong in my life; my dad used to beat me up all the time. The only time I would get away was to go into my room and play your record." Or someone saying, "Your lyric is the first lyric I ever really listened to."

Some players say it even smells like tubes.

The Special™ 212

If you still believe that tube tone can only be created by tube amps, we understand. However, since you're already reading this ad, let us tell you about an amazing guitar amplifier that could change your opinion about solid-state designs. It's the new Special 212 combo featuring Peavey's patented TransTube® Technology.

At Peavey, we're guitar players too. And naturally, we love the sound of tube amps (we build and sell many thousands each year). But we also realize that tube amps have problems and compromises that don't exist in solid-state designs. That's why TransTube Technology was developed—to give you the best of both worlds. Guitarists who have played our TransTube series are convinced. We think you will be too.

Warm up a Special at your Peavey dealer. You'll be impressed.

Guaranteed.

PEAVEY®

TransTube® Technology
Both Worlds...Now!

The MONITOR Magazine is a publication filled with the latest information musicians want to know. To receive 4 issues for only $5 (price good in U.S. only) send check or money order to: Monitor Magazine, Peavey Electronics, 711 A Street, Meridian, MS 39301 • (601) 483-5365 • Fax (601) 486-1278 • http://www.peavey.com • AOL KEYWORD: PEAVEY • CompuServe: GO PEAVEY • ©1996

A 17-year-old boy saying that. That kind of stuff. When you're nudging your way in culturally, that's kind of fun. But to be a pin-up just for pin-up's sake undermines all the work we put into this.

GW: So, Nigel, are you content to leave that kind of adoration to Gavin?

PULSFORD: Oh yeah. I don't really even think about it. But we all get some of that, you know. It just seems absurd. But that's life, I guess.

ROSSDALE: Well, it's not real life. But it's *our* life.

GW: How do you like married life, Nigel?

PULSFORD: It's cool. Just like life before, to be honest. Except I have this heavy weight. *[Shows wedding ring.]*

GW: Oh, that's a big one.

PULSFORD: Yeah, being married is fine. A wonderful thing. I recommend it to nearly anybody.

ROSSDALE: Been to any good wife-swapping parties?

PULSFORD: Not yet. It's important to cement a relationship rather than have it be just another relationship—especially when you're in a band and you're away a lot. It's a commitment, and it just makes everything a bit more real. And if it doesn't work out, see you in court. *[laughs]*

ROSSDALE: Did you do a pre-nuptial agreement?

PULSFORD: Certainly not. Got too much respect for my wife. Besides, I can always kill her if there are any problems.

RAY DAVIES

Continued from page 64

GW: They're using Van Halen's version on the commercial.

DAVIES: Well, yeah. Theirs is more... automotive.

GW: Around the same time Pete Townshend was developing the rock opera, you were taking narrative rock in a different direction. On an album like *Arthur [Reprise, 1969; originally the soundtrack for a British television movie]*, you were working on a more intimate, domestic scale than Townshend—writing for the small screen and dealing with everyday subject matter. To what extent were you conscious of Pete's work at that time?

DAVIES: I obviously focused on it. Because we thought the Who's first single was us the first time we heard it! *["I Can't Explain" was patterned after "You Really Got Me"; both records were produced by Shel Talmy—GW Ed.]* So when they brought stuff out after that, we were obviously interested in what they were doing. It didn't surprise me when they came out with *Tommy [Decca, 1969]*, because I'd met them briefly at gigs and they were a bit more...I hate to say the word intelligent...but more focused than a lot of the other bands back then. Most of the bands the Kinks toured with were just in it for the fun: to make money and buy a nice car. But with the Who, you got the feeling that they were out to rewrite the rules. Which attracted me, because I was trying to do the same thing.

GW: But at the time, you weren't drawn to the grandeur of a concept like the rock opera?

DAVIES: No. Pomp has never appealed to me.

GW: Musically, at least, you never seem to have had much use for psychedelia, either.

DAVIES: Well, I did all my drugs at college. Like everybody else, I've done my share of experimenting. But it's nothing I'd want to base a career on. And at the time, there were other people who were doing that very well. So why should I? I love the concept of psychedelia because it makes me laugh. Music's got to have humor to it. Although I've written some humorous lyrics, I don't think I've ever come up with music as funny as most psychedelic rock. Look, I know the people who made those records were trying to say something about society and the world.

Continued on page 200

UNI-VIBE ≈ THE LEGEND CONTINUES.

The Uni-Vibe® legend lives on!

The Uni-Vibe's unique, airy rotating speaker sound is a faithful recreation of the legendary effect made famous by Hendrix during rock's golden decade. The Uni-Vibe® uses the original circuit design and hand matched original components to produce a thick, phasey Chorus, and a cool, quivering Vibrato texture to your sound.

A new silent switching system and durable stainless steel exterior housing provide unbeatable reliability, and a new internal light housing provides absolute sonic integrity for critical components. For true classic effects, the optional Foot Control Pedal allows heart-stopping speed changes and remote on/off switching.

Like every Dunlop classic re-issue, we have faithfully retained the Uni-Vibe's original sound and functionality, with state-of-the-art versatility and reliability for the modern guitarist.

The Dunlop Uni-Vibe– play a part of rock history... then go out and create your own legend.

WORLD'S FINEST Jim Dunlop USA MUSICAL ACCESSORIES

Dunlop Manufacturing, Inc., Box 846, Benicia, CA 94510 • 707-745-2722 • Visit our Web Site at: www.jimdunlop.com

Laney Redefines The Valve Combo...

The Ultimate Amp for the Working Musician

The LC50 isn't the ultimate valve combo because of the usual "status" amp expense, weight, or mind-boggling front panel complexity.

The LC50 is the ultimate workingman's combo amp because its got what the working player really needs...durability and portability for constant gigging and recording, and an ingenious plug-in-and-play simplicity that allows anyone to easily get great tone.

If you must have tubes—even when practicing or backstage—Laney offers the all-valve British-made LC15 mini-combo...at a price no other amp maker can match.

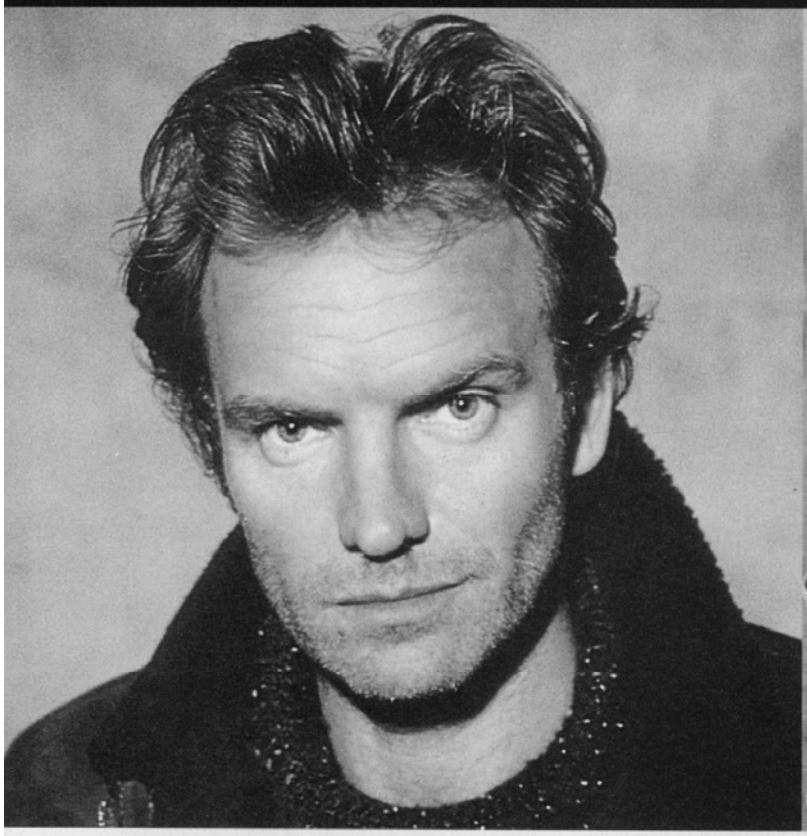
The ultimate *stack* for the working musician....the LH50 Reverb head with GS410 IS split back cabinet. Unbelievable simplicity and British tone... in a stack you can fit in your car.

Laney

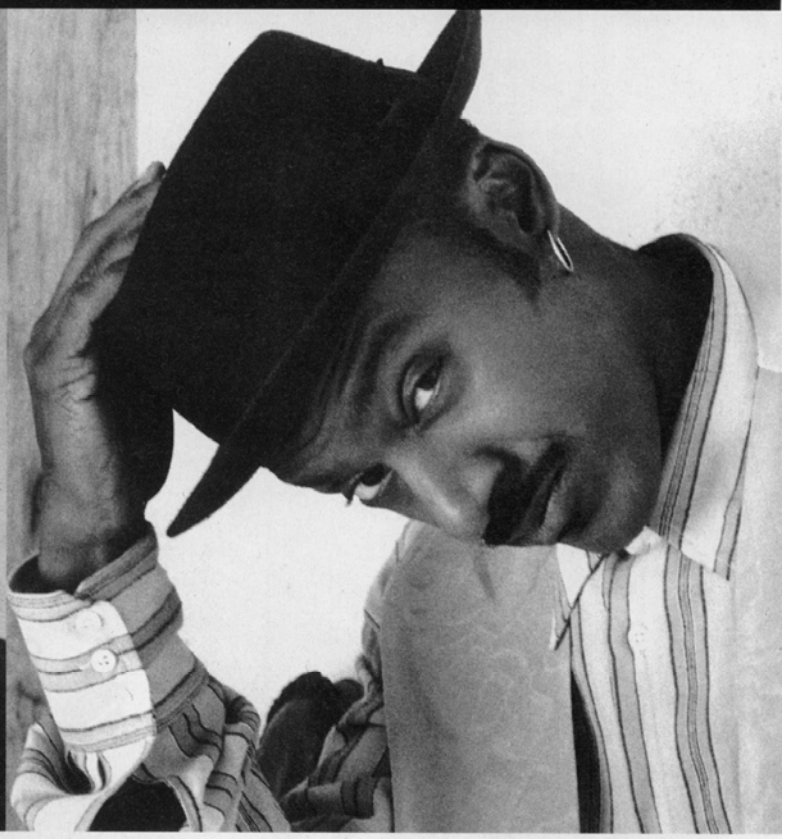
Classic British Amplification

For a 1996 full color catalog featuring Laney Amplifiers send $5.00 to: Laney Dept. GL53, PO Box 886, Bensalem, PA 19020.

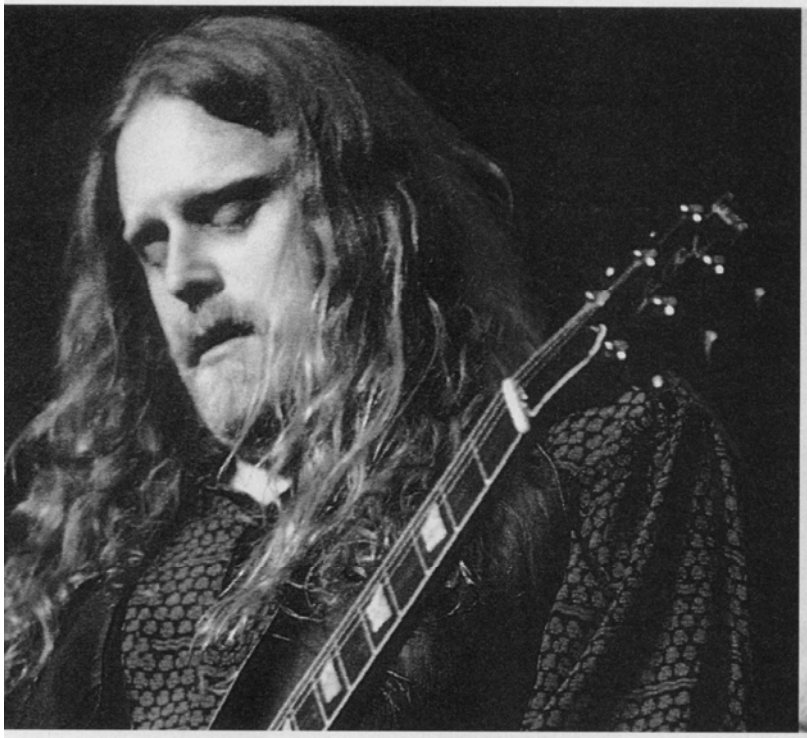
The Difference Is Real



STING
"Lo-Rider" 40-100



MARCUS MILLER
"Hi-Beam" 45-105



WARREN HAYNES - Gov't Mule & The Allman Brothers Band
"PURE" 10's & 11's

DIMEBAG DARRELL/PANTERA
"Hi-Beam" 9's

DR

THE HANDMADE STRING™

7 Palisade Ave., Emerson, NJ 07630
Ph (201) 599-0100 Fax (201) 599-0404
INTERNET: DRStrings@aol.com
http://gnn.members.com/DRStrings

low and behold

JOHN PAUL JONES

WORLD WIDE WEB USERS CAN DOWNLOAD AUDIO FILES TO THIS LESSON FROM THE GUITAR WORLD WEB SITE (HTTP://WWW.GUITARWORLD.COM).

The Mighty Stomp Groove, part II

SILENCE IS PLATINUM

LAST TIME WE were discussing how octave-doubled single-note riffs and shifting rhythms can be used to create heavy-sounding "stomp grooves," and we cited my "Black Dog" riff as an example of how effective this type of playing can be in a *power trio* lineup (guitar/bass/drums). This month I'd like to continue with this topic and offer a couple of examples of stomp grooves that employ another musical element, *silence*, to add impact and drama to a riff.

Silence, when used at the right times, can be an extremely effective compositional tool. It can help provide contrast, punctuation and a feeling of release to a melody or accompaniment. A good example of an octave-doubled single-note "stomp groove" that uses quite a bit of silence is the riff that begins "The Ocean" *[Houses of the Holy]* (see **FIGURE 1**). I played this riff fingerstyle. As with many other Zeppelin riffs, I originally came up with this figure on the electric bass guitar while jamming with John Bonham. It's one of those tricky parts that was conceived using a great deal of eye contact between the two of us.

Notice the pervasive use of silence in this figure, especially the gaping hole created by the half-note rest on beats 3 and 4 of the first bar. These rests helped provide the syncopation and allowed the riff to breathe while Bonzo continued to lay down the beat. (Page's verse riff in 4/4, the one comprised of the chords D5-C5-A5-G5-A5-D5, also employs rests very effectively.)

Also note that the second bar of **FIGURE 1** is in 7/8 meter. Dropping half a beat from the two-bar phrase sounded good to our ears, so we just went ahead and did it. We actually wrote a lot of riffs and grooves that way—by experimenting with different variations on parts until something clicked.

Another good example of this type of writing is the intro/verse riff to "The Wanton Song" *[Physical Graffiti]* (see **FIGURE 2**), which also came to me whilst jamming with Bonzo. (I played this bassline fingerstyle as well.) Looking at the first measure, notice that beats 1 and 2 are comprised entirely of 16th notes (the G octaves), while beats 3 and 4 are completely empty (except, of course, for the drums). The last 16th note of beat 2 (the high G) is accented to enhance the feeling of syncopation and make the "hole" that immediately follows on beat 3 sound more dramatic.

You may recall that during beats 3 and 4 of the fourth bar of this riff Page plays a punchy chord fill (F-F#) with the drums. I felt that it was more effective for me *not* to double the F-F# walk-up and instead lay out until beat 1 of the next bar. Keep in mind that what you *don't* play is just as important as what you do play.

For the break riff (see **FIGURE 3**) I used the G minor-blues scale (G-Bb-C-Db-D-F) and a lot of syncopated 16th-note rhythms and rests to help create a funky, powerful-sounding phrase with lots of "kicks." Notice in the final bar of this figure (the descending part of the phrase) how each G-string note is repeated an octave lower on the A string. Playing the notes this way—in alternating octaves—really helped accentuate the syncopation of the line and gave it a very angular and interesting contour. We'll explore other effective uses of octaves next month. See you then. ●

FIGURE 1

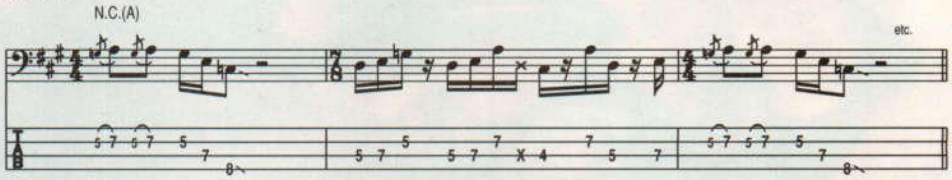


FIGURE 2

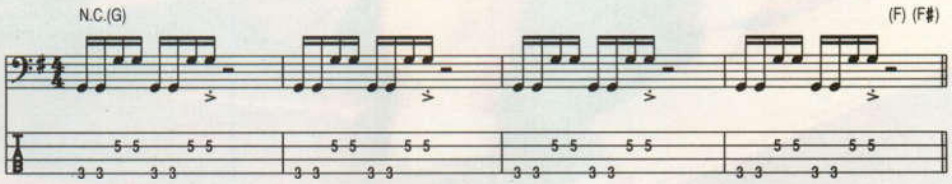
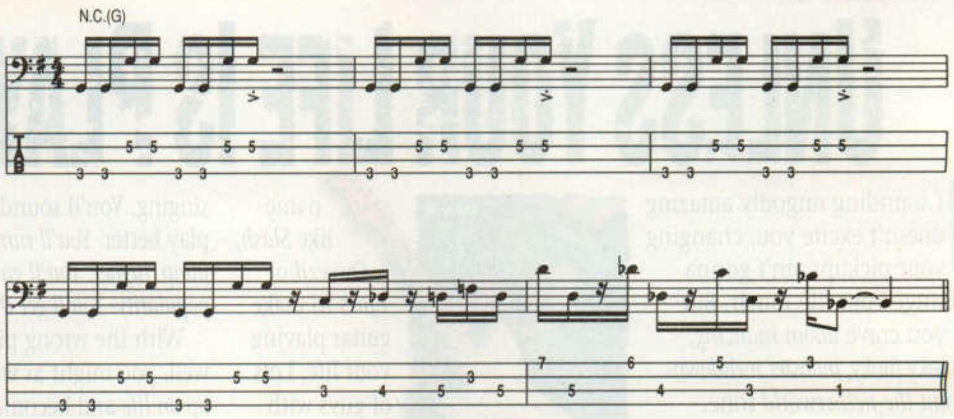


FIGURE 3



KIM TONELLI

CHANGING PICKUPS WON'T CHANGE YOUR LIFE

George Lynch, Screamin' Demon™ Humbucker

UNLESS YOUR LIFE IS PLAYING GUITAR!

If sounding ungodly amazing doesn't excite you, changing your pickups ain't gonna change your life much. But if you crave *doom inducing, stanky funky, monster meltdown-from-the-netherworld* tone, it may be something to seriously consider.

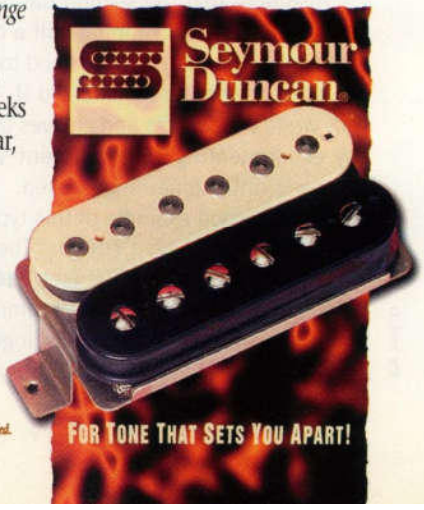
Your guitar's stock pickups may be decent all right. But check this out—they may not be the *right pickups for you*. And this *is* about *you*, after all. You don't have to have a name like *Slash, Dweezil* or *Blues* to make guitar playing your life. Lots of guys with regular-sounding names like *George* and *(your name here)* are doing just fine, thank you (see above).

See, these guys know that pickups are the heart and soul of their guitar. Pickups determine the individual *voice* of your instrument. With the right pickups, harmonics will leap off the neck. Sustain a note, go grab a bite, come back, it'll still be singing. You'll sound better. You'll play better. *You'll run faster. You'll jump higher. You'll gain instant popularity. You'll get the babe.*

With the wrong pickup—well, you might as well just *give up on life* and become a drummer.

Now, Seymour Duncan makes a lot of pickups. *A lot of pickups!* But, we've also got a *21-Day Real World Exchange Policy.* So go ahead and check out your new pickups for up to three weeks with your own gear, in the *Real World.* If you're not blown away, just trade them in for another set. *No risk. No hassle!*

For a totally *free* Seymour Duncan catalog package with everything you need to change your life—beam up, teleport or astral project yourself to: Seymour Duncan, 5427 Hollister Ave., Santa Barbara, CA 93111-2345, *Tel:* (805) 964-9610, *Fax:* (805) 964-9749, *E-mail:* sdpickups@aol.com.



Duo Sonic™ is a trademark of Fender, with which Seymour Duncan is not affiliated. Photos: George Lynch by Marty Temme, Blues and Dweezil by Kim Stephenson, Slash by Robert John. ©1995 by Seymour Duncan. All rights reserved.

talkin' blues

KENNY WAYNE SHEPHERD

WORLD WIDE WEB USERS CAN DOWNLOAD AUDIO FILES TO THIS LESSON FROM THE GUITAR WORLD WEB SITE (HTTP://WWW.GUITARWORLD.COM).

STEVIE RAY VAUGHAN

PART I: RHYTHM

STEVIE RAY VAUGHAN was, and still is, my greatest influence as a guitar player. Ever since the very first time I saw him perform I was deeply affected by his playing, and I'm still learning from him today. When I first began studying Stevie's playing I spent just as much time learning his rhythm guitar parts as I did his solos. For this month's column, I'd like to focus on Stevie's great rhythm guitar style and some of the techniques he liked to use.

One of the first things I worked on was the main rhythm part in "Pride and Joy" *(Texas Flood)*, a 12-bar medium-tempo blues shuffle in E. **FIGURE 1A** illustrates the first four bars of a rhythm figure along the lines of "Pride and Joy." The figure begins with a "reverse rake," where you quickly drag the pick across the strings using an upstroke, sounding each string individually in quick succession. For this first reverse rake, allow the open top three strings to sound, but mute the open D (4th) and A (5th) strings by lightly resting your fret-hand fingers against these two strings. This muted reverse rake appears on the upbeat of beat 1 in each bar of this example: in bars 2 and 4, all of the strings are muted, so lay the fret-hand fingers across all of the strings.

This type of rhythm figure combines a typical boogie woogie, "Chuck Berry" kind of rhythm guitar part with "walking bass" figures. It must be strummed correctly to give it that *driving* sound we associate with Stevie Ray Vaughan's rhythm guitar style. This figure should be played with a very deliberate shuffle feel, which means that the second eighth note of each beat should be played as if it were the third note of an eighth-note triplet. Use a downstroke for each downbeat and an upstroke for each eighth-note upbeat.

In a few spots an eighth-note triplet figure is played in the place of two eighth notes. To strum the triplet figure correctly, use a "down-up-down" strumming sequence.

FIGURE 1B illustrates bars 5-8 of the progression, where a similar pattern is played for the IV chord, A. On beat 4 of bar 8 (bar 4 of this example), I play a little walk-up figure which sets up the change to the next chord, B7.

FIGURE 1

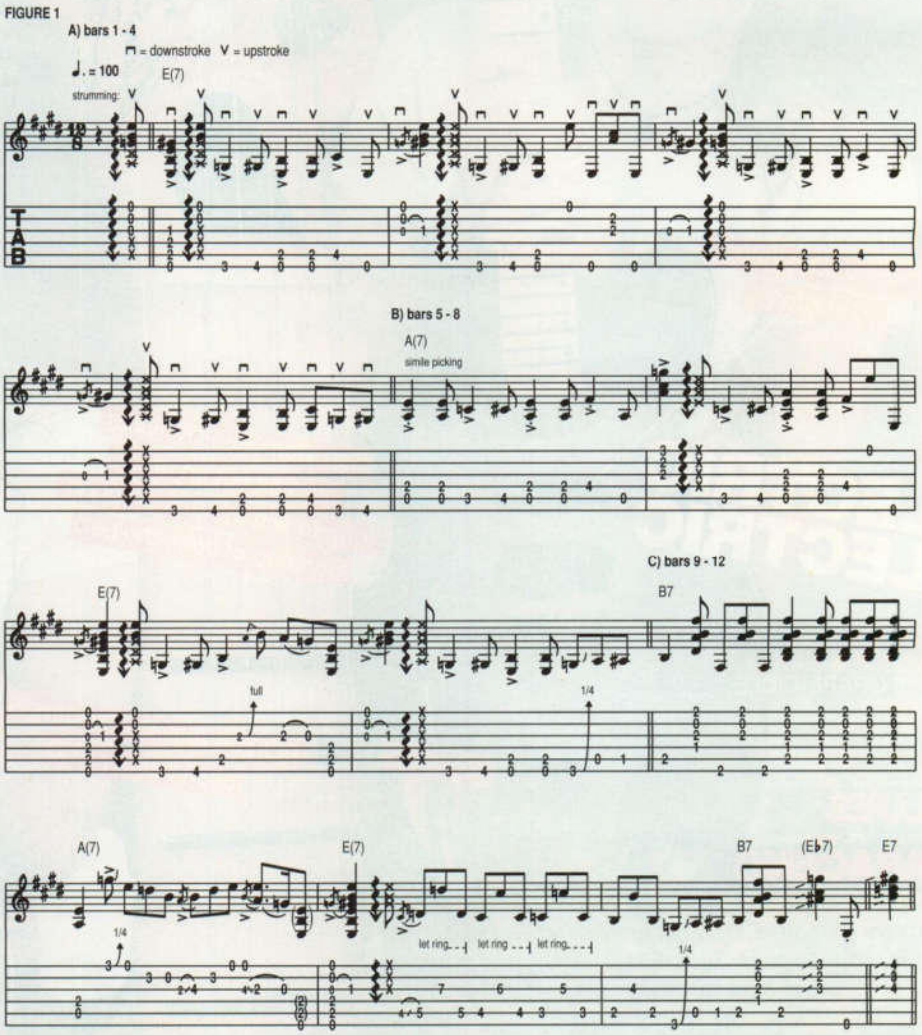


FIGURE 1C illustrates bars 9-12, which are the last four bars of the blues progression. In the first bar of this example, a normal B7 chord is played, but, on beat 2, I switch from a B bass note to an F# bass note. On beat 3, I switch back to the B bass note.

In the next bar, I play a single-note lick based on E minor-pentatonic through most of the bar. This is followed in the next bar with a "turnaround" figure based on octaves. In the last bar of this example I play a walk-up figure on beat 2 to set up the B7 chord on beat 3. On beat 4, I throw in an Eb7 "passing" chord to set up the return to E7 on the downbeat of the first bar of the next chorus. For emphasis, I like to slide into both of these chords.

Stevie used a similar rhythmic feel for "Cold Shot," too. For my tune "Born with a Broken Heart" *(Ledbetter Heights)*, I utilize a rhythm pattern in A that is similar in some ways to both "Pride and Joy" and "Cold Shot."

The rhythm figures shown here are by no means the only ways to play these types of rhythm patterns. There are literally *millions* of ways to play a rhythm part like this. If you dig this type of rhythm guitar playing, listen to Lightnin' Hopkins, Howlin' Wolf, Muddy Waters, Jimmy Reed, and the Fabulous Thunderbirds with Jimmie Vaughan, to name but a few of the true blues shuffle masters. ●

Next month: SRV, Part II: Soloing

CHARLES PETERSON

WIN AN AMERICAN CLASSIC!
Straight Pull
Elimimates
String Binding
Blues' very own
Wedge-Head design
Duncan-Designed
Pickups
ELECTRIC ELECTRIC
GRAPE-CICLE
Coil Tap
See your Samick dealer and fill out an entry form to win the autographed Sarceno of your choice*.
ACOUSTIC ELECTRIC
EQ 700 Active w/ sliders & push/battery LED
Blues' very own
Oval Bridge design
CHERRY-CICLE
Inlays match the bodies!
BLUES SARACENO
DRTBOYMGT @aol.com
With three solo CDs and a *Poison* album to his credit, this former *Jack Bruce Band* member and solo artist has impressive credentials for a musician of any age. His playing is big, bad and plaid; combining reckless abandon with skill and sensitivity. Currently fronting the *Blues Saraceno Band*, a vocal project, Blues' new direction blends the mainstream with guitar virtuosity.
Samick is the worlds largest manufacturer of the best playing guitars on the planet. See your Samick dealer and play one.
*No purchase necessary to enter or win. Winner to recieve Samick Saraceno model guitar of choice. Void where prohibited. Expires 1-1-97
CREAM-CICLE
FUDGE-CICLE
LEMON-CICLE
BERRY-CICLE
VALLEY ARTS
CREAM-CICLE
NATURAL
BERRY-CICLE
CUSTOM SHOP
SAMICK MUSIC CORP.
18521 Railroad St.
City of Industry, CA 91748
Call for Info. (818) 964-4700
VALLEY ARTS GUITAR
samick

astroink

WHITE ZOMBIE'S J.

WORLD WIDE WEB USERS CAN DOWNLOAD AUDIO FILES TO THIS LESSON FROM THE GUITAR WORLD WEB SITE (HTTP://WWW.GUITARWORLD.COM).

SO, YOU WANNA FORM A BAND? XII

STUFF THAT SUCKS

LIKE I SAID last month, welcome to the club. C'mon in and set a spell! You'll like it here with us touring musicians—we're all either crazy, stupid or both. So let's see... You've been on tour and you've frozen and starved all over America—in fact, maybe you've even managed to starve and freeze in exotic foreign countries! By now you've probably been ripped off by club owners and promoters; your van has broken down in the middle of nowhere at 3AM; you've been stopped and searched by the cops; you've managed to lose seven different guitar tuners. Believe it or not though, these are "the good ol' days!" Someday you're going to look back and laugh (keep telling yourself that—it works, believe me) but for now, we have to get into some stuff that really sucks—namely, business.

SEE YOU IN HELL, MY FRIEND!

Believe me, I'm with you. The only business I want to concern myself with is the business of SOUND—making it, listening to it.... hooking 12 stomp boxes together just to see what it sounds like. You know, the cool stuff. More often than not, creative people aren't very practical, and vice-versa. This is why there's a long line of sharks waiting for fresh talent to come along. The industry will chew you up and spit you out and that's the way it's always been. You have to protect yourself and your music and you really have to keep on top of your business.

Once your band has become a solid "thing"—you write your own songs, you tour, you make a little money here and there and people dig you— you should start thinking about moving up to the next level. For example, you'll want to start thinking about what kind of deal you're going to set your sights on: whether you want to press your own CD or vinyl (and maybe start your own record company) or if you want to sign some kind of a deal with an independent company. Maybe you want to concentrate on getting a major label deal. Whichever path you choose, you have to start making business decisions.

TURNING LEGALESE

I know a couple of musicians that are right on the brink—they're just getting into dealing with little labels and all of a sudden they're freaking out. They aren't sure about what they're signing and the labels are trying to get them to do things that they don't want to do. Project one, I tell them, numero uno—the most important thing to do—is GET A LAWYER. Entertainment lawyers don't come cheap, but there's really no way to avoid using their services. It takes some of the fun out of it, but if you learn to think of a record label as a bank (they lend you money to record and make videos, and they take a lot of vacations), and your band as a business (you have to work really hard all the time to sell your products and services), then the need for a lawyer becomes more obvious. You wouldn't want to bankrupt your business, right?

If you're going to move up to this new level that I'm talking about, you're going to start having to make decisions that could really screw you later on—that's where a good entertainment lawyer comes in. As well as helping you to make the right choices and to understand the music business better (make your lawyer explain everything in simple terms; it's what he or she gets paid for!), a good lawyer can actually help you shop your demo. As I said several columns back, labels don't generally listen to unsolicited tapes—a single demo tape in the hands of a well-connected lawyer could do more for your band than mailing out two hundred.

LOOK BEFORE YOU LEAP

Don't automatically go with the first entertainment lawyer you find. Just because someone has a law degree and specializes in music doesn't automatically mean that they're going to be good for you. It's important to hook up with one that has a good understanding of what you're trying to do and is hip to the type of music you play—meet with a few before you make your choice.

WHAT'S IN A NAME?

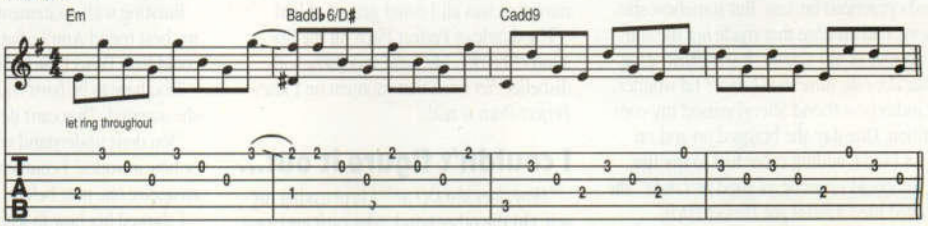
One of the first business-type things that you'll want to do is to do a title search of your band's name. Good names are getting harder and harder to come up with and it would be a shame if, having finally found one you really like, some other group ends up claiming and using it. You'd have to modify yours if you didn't want to just give up and find another. This happens all the time; have you heard of The English Beat, for example? The L.A. power pop band The Beat were around first, so the English band had to change their name. Other good examples are Wrathchild America, The Mission U.K. and Dinosaur Jr. Also, did you know that in Canada, Bush are called Bush X? It should go without saying that it's not a good idea to borrow a name that you know is a registered trademark—just ask Redd Kross and the Low and Sweet orchestra! I can't for the life of me figure out why the bug spray company never came after Black Flag. Lucky for them, I guess....

Anyway, we're out of space. More on trademarks, copyrights, business, the law and other things that suck next month.

I AM LEGEND

People sometimes ask me to show them how to play the clean intro passage to "I Am Legend" (side two, song one on *La Sexorcisto*). Over the next few columns that's what I'm going to do. It's mostly based around chords I stumbled onto while messing around; **FIGURE 1** is the first four bars. See you next issue. ●

FIGURE 1

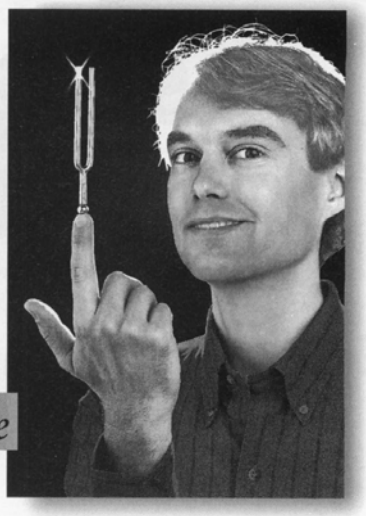


MITCH TOBIAS

PROVEN at 2 leading universities! Research info included with FREE Lesson!

They *LAUGHED* when I said they could have **Perfect Pitch**

...*until I showed them the secret!*



➤ The **TRUE STORY** *by David L. Burge*

It all started in ninth grade as a sort of teenage rivalry.

I'd slave at the piano for five hours daily. Linda practiced far less. But somehow she always had an edge that made *her* the star performer of our school. It was frustrating. *What does she have that I don't?* I'd wonder.

Linda's best friend Sheryl sensed my competition. One day she bragged on and on about Linda, adding more fuel to my fire.

"You could *never* be as good as *Linda*," she taunted me. "*Linda's* got *Perfect Pitch*."

"What's Perfect Pitch?" I asked.

Sheryl gloated over a few of Linda's uncanny abilities: how she could name any tone or chord—*just by ear*; how she could sing any pitch she wanted—*from mere memory*; how she could play songs after only *listening* to them on the radio!

My heart sank. *Her fantastic EAR is the key to her success* I thought. How could I ever hope to compete with her?

But later I doubted Sheryl's story. How could anyone possibly know F♯ or B♭ just by *listening?* An ear like that would give them a *mastery of the entire musical language!*

It bothered me. Did she *really* have Perfect Pitch? I got up the nerve, approached Linda, and asked her point-blank if it were true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied cheerfully.

Now I'd make her eat her words...

My plan was ingeniously simple: I picked a moment when Linda least suspected. Then I boldly challenged her to name tones *by ear*.

I made sure she had not been playing any music. I made her stand so she could not see the piano keyboard. I made certain that other classmates could not help her. I set everything up perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene. Then, with silent apprehension, I selected a tone to play. (She'll *never* guess F♯!)

I had barely touched the key. "F♯," she said. I was astonished. I played another tone. She didn't even stop to think. *Instantly* she announced the correct pitch. Frantically I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was *SO amazing*. She knew tones like colors!

"Sing an E♭," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard. She was right on! Now I was starting to boil. I called out more tones for her to sing, trying hard to make them increasingly difficult. Still she sang each note perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.

"I don't know," she sighed. And to my dismay, that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from that moment on I knew *Perfect Pitch is real*.

I couldn't figure it out...

"*How does she DO it?*" I kept asking myself. On the other hand, why can't *everyone* recognize tones by ear? It dawned on me that most musicians can't tell a simple C from a C♯, or the key of *A major* from *F major*! I thought about that. A *musician* who cannot tell tones by ear?! That's like a painter who can't recognize the rainbow of colors on his palette! It seemed odd and contradictory.

I found myself more mystified than ever. Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my three brothers and two sisters into playing tones for me, which I would then try to identify by ear. My attempts were dismal failures, a mere guessing game.

So I tried playing the tones *over* and *over* in order to memorize them. I tried to feel the "highness" or "lowness" of each pitch. I tried day after day to learn and absorb those elusive tones. But nothing worked. After weeks of struggle, I still couldn't do it. So I finally gave up. Sure, Linda had an extraordinary gift: the ultimate ear for music, the master key to many talents. I wished I had an ear like that. But it was out of my reach.

Then it happened...

It was like a miracle. A twist of fate. Like finding the lost Holy Grail. Once I had stopped *straining* my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of *sound*. They had always been there. But this was the first time I had ever "let go"—and *listened*— to discover these subtle differences within the musical tones.

Soon—to my own disbelief—*I too could recognize the tones by ear!* It was simple. I could hear how F♯ sounds one way, while B♭ has a *different sound*—sort of like "hearing" red and blue. The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could envision their masterpieces—and know tones, chords and keys all by ear—*by tuning in to these subtle "pitch colors" within the tones.*

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "color hearing."

Bursting with excitement, I went and told my best friend Ann (a flutist) that she too could have Perfect Pitch. She *laughed* at me.

"You have to be *born* with Perfect Pitch," she asserted. "You can't develop it."

"You don't understand what Perfect Pitch *is* or how it works," I countered. "I couldn't recognize one note before. Now it's *easy*."

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, it wasn't long before Ann had *also* acquired Perfect Pitch.

At school we became instant celebrities. Classmates would test our ears, endlessly fascinated with our "supernatural" powers. Yet to us, our hearing was nothing "super" —just "natural."

Way back then I never dreamed I would later cause a stir among college music professors. But when I got a little older, I eventually started to explain my discovery to the academic world.

They *laughed* at me. Many told me: "You must be *born* with Perfect Pitch; you can't develop it." I'd listen politely. Then I'd reveal the simple secret—*so they could hear for themselves*. You'd be surprised how fast they would change their tune!

As I continued with my own college studies, my "perfect ear" allowed me to progress far faster than I ever thought possible. I even *skipped over* two required courses. Perfect Pitch made *everything* easier—performing, composing, arranging, sight-reading, transposing, improvising—and it skyrocketed my *enjoyment* of music as well. I learned that music is definitely a HEARING art.

And as for Linda?

Oh yes—I'll backtrack. Time found me at the end of my senior year of high school. I was nearly 18. In these three and a half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. But I was not fully satisfied. I still needed to beat Linda. Now was my *final chance*.

Our local university sponsored a music festival each spring, complete with judges and awards. To my horror, they scheduled me as the last person to play—the *grand finale* of the entire event.

Linda gave her usual sterling performance. I knew she would be tough to match, let alone surpass. My turn came, and I went for it. Slinking to the stage, I sat down and played my heart out.

Guess what? I scored an A+ in the most advanced performance category. Linda only got an A. *Sweet victory was music to my ears—mine at last!*

Now it's YOUR turn!

For 16 years now, thousands around the world have proved that my Perfect Pitch method works, including research at two leading universities. Now I'd like to show YOU how to experience *your own* Perfect Pitch! You only need a few basic instructions. I've put everything I know into my **Perfect Pitch® SuperCourse**. *It's fun*—and you don't even have to read music. It's also *guaranteed* to work for YOU—regardless of your instrument, your playing style, or your current ability level.

Try it yourself: Just order your own **Perfect Pitch® SuperCourse** and play the first two cassettes. I promise you will hear the Perfect Pitch colors that I'll start you on—*or return the Course for a full refund.* You've got my word on it. You can also read my short handbook and check out your progress with no risk. You'll find a *dramatic improvement in your pitch and your playing* in only 40 days, or return the Course and *I'll personally ensure you get your refund—no questions asked.*

Think of the possibilities that Perfect Pitch can open for YOU and your music. Imagine how it can improve *your* playing, *your* singing—*your* creativity and confidence.

And picture your friends' faces as YOU name tones and chords with laser-like precision! Please—don't *you* laugh, too! At least not until you see how simple it is to discover *YOUR VERY OWN* Perfect Pitch!

ORDER NOW! *For fastest service*
Call our 24-hour Order Line:
(515) 472-3100
Fax: (515) 472-2700

*The **Perfect Pitch® SuperCourse** is for ALL musicians and ALL instruments!*

❑ **YES!** *I'll experience MY OWN Perfect Pitch—or I get a full course refund!* Enclosed is my course fee of *only* $99 plus $8 shipping. **FREE bonus: 90-minute tape** on **Relative Pitch** (a $14.95 value!) is *mine to keep*, even if I choose to return my **Perfect Pitch® SuperCourse** for a full refund!

Check here if you are undecided about ordering:
❑ I'd like more info. Send me Perfect Pitch Lesson #1 *(written)* with research at universities—**FREE** with *no obligation.*

NAME

ADDRESS

CITY

STATE ZIP

Allow 4-6 weeks for delivery. For 1-week *RUSH* delivery from our studio add $2 (total $10 shipping) and write *"RUSH!"* on your envelope. Foreign orders *(except Canada)* send $3 shipping for info, or $20 shipping for Course (airmail). *U.S. funds only.* Iowa residents add 5% tax. Check payable to: **American Educational Music**. Canadian postal money orders welcome in U.S. funds.

❑ My check or money order is enclosed.

❑ Please charge my: VISA MasterCard

CARD NUMBER

EXPIRATION DATE SIGNATURE

American Educational Music Publications, Inc.
Music Resources Building, Dept. T147
1106 E. Burlington, Fairfield, IA 52556

wildstringdom

ERIC JOHNSON

WORLD WIDE WEB USERS CAN DOWNLOAD AUDIO FILES TO THIS LESSON FROM THE GUITAR WORLD WEB SITE (HTTP://WWW.GUITARWORLD.COM).

AN INTRODUCTION TO SHIFTING POSITIONS

I OFTEN GET asked how I get my solos to sound the way they do, as if there were some sort of trick involved. I don't think I ever consciously sat down and worked out a specific "technique"—my sound came about using nothing but old-fashioned trial and error. I wish I could give you a quick and easy way to develop your sound, but unfortunately, there is none. The secret to a great sound is simply hard work.

I always want to squeeze the optimum tone out of each note. Guitarists often say that your sound comes from your technique, your guitar or your rig. That's true to a certain degree, but in my opinion, the finger you fret with and the string you use will also drastically affect your tone. I like all the notes in my lines to have a certain cohesiveness of texture. To that extent, I constantly work out my fingerings, using any and all permutations I can to play my lines. If necessary, I will skip around the strings in order for a passage to maintain tonal consistency; that's why I might make some fingering choices that seem odd, illogical or simply more difficult to the average guitarist.

I always sacrifice ease of execution for better tone. For example, on "Camel's Night Out" *(Venus Isle)*, which we'll cover next month, I played the same solo using eight different fingerings until I got the tone I wanted. You can imagine how long that must have taken!

When I improvise, I'm not married to any one particular chord "grip" or scale position. I feel that relying on one specific fingering pattern or "box" really limits you to just the notes and phrasing inherent to that particular pattern. You should learn how the individual notes sound within the scale or phrase, be able to find them anywhere on the neck when you hear them, and play them using whatever fingering it takes. If you're in the middle of a solo and you have to stop and think, "What position do I shift to?" "What note should I land on?" or "Where do I go from here?", it's going to hurt the spontaneity of your solo. You have to hear what you're going to be playing next a split second ahead of time and adapt your fingers to it.

FIGURE 1

A minor-pentatonic box patterns (◉ = A root)

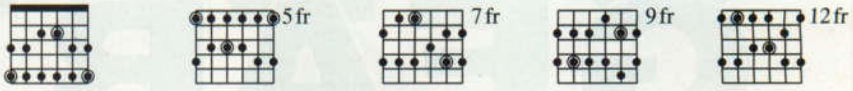


FIGURE 2

A minor-pentatonic scale (◉ = A root)

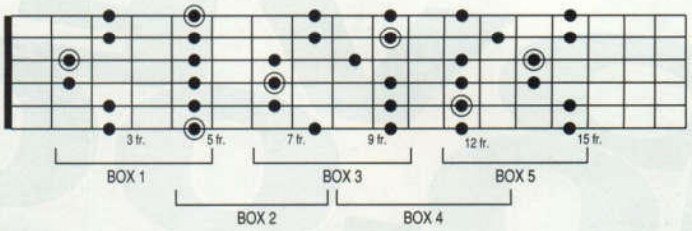


FIGURE 3

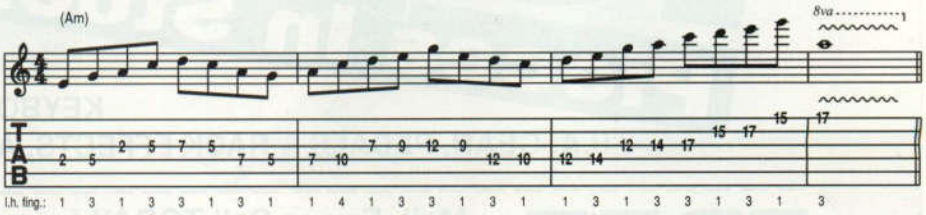
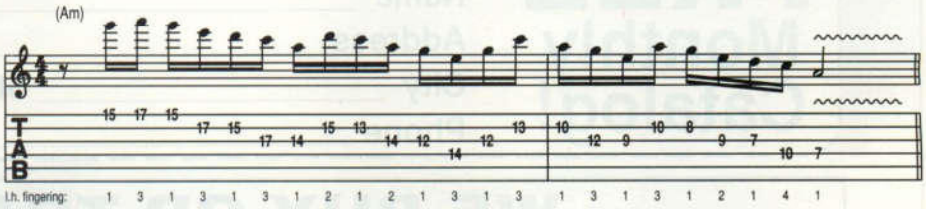


FIGURE 4



I rely a lot on the pentatonic scale for my soloing ideas, but I use the five pentatonic "box patterns" (**FIGURE 1**) only as a taking-off point. The whole trick is not to favor one box over another, but to see the adjacent patterns as one interconnecting scale that runs along the length of the fingerboard, as depicted in **FIGURE 2**. I use a "horizontal" approach to playing pentatonic ideas—I use certain fingers as "pivots" to shift positions as I move from box to box.

FIGURE 3 is an exercise to help get you started shifting pentatonic ideas. Notice that after playing a four-note lick on the D and G strings, I immediately shift to the next box pattern using either my index or ring finger (refer to the tablature for the left-hand fingering). As you can see, shifting positions in this manner enables you to cover a lot of ground on the neck very quickly.

Once you get **FIGURE 3** under your fingers, try coming up with similar patterns and play them on other groups of strings. Then work on combining them, as I did in **FIGURE 4**. Again, refer to the left-hand fingering for the "pivots" when shifting positions.

Eventually, this approach should free you from playing strictly in one or two box patterns and really open up the melodic potential of this versatile scale. Next month, we'll see how I applied this approach to some of my recorded solos. See you then! ●

DANNY CLINCH

World's Largest Dealer of Used Musical Equipment!

USED GEAR BY MAIL SM

A Division of
Daddy's Junky Music Stores, Inc.

OVER 18,000 Pieces In Stock NOW!

GUITARS,
AMPLIFIERS, DRUMS,
KEYBOARDS, RECORDING GEAR,
P.A. GEAR, PEDALS & RACK EFFECTS, ACCESSORIES AND MORE!!

FREE Monthly Catalog!

Mail, Fax or Call TODAY for your FREE Subscription!

Name _____

Address _____

City _____ State ____ Zip _____

Phone _____ GW

WE BUY OR TRADE

Use Any Or All Of Your Unwanted Gear Towards The Equipment You And Your Band Need!

Our knowledgeable staff is on duty six days a week to handle trades, purchases and sales of used gear.

Call 603-894-6492 • Fax 603-893-7023

or Mail To: Used Gear By Mail, P.O. Box 1018•GW, Salem, NH 03079

When You're In New England, Visit Us At Any Of Our 14 Daddy's Junky Music Stores!

Browse our huge inventory of used gear on the internet at: http://www.daddys.com

• **Boston, MA** (617) 247-0909 • **Cambridge, MA** (617) 497-1556 • **Peabody, MA** (508) 535-0123 • **Dedham, MA** (617) 329-9924 • **Shrewsbury, MA** (508) 797-4421 • **Portsmouth, NH** (603) 436-1142 • **Manchester, NH** (603) 669-9346 • **Salem, NH** (603) 893-6635 • **Nashua, NH** (603) 888-1160 • **Portland, ME** (207) 772-3239 • **Stamford, CT** (203) 975-8020 • **Vernon, CT** (860) 648-1337 • **Hartford, CT** (860) 224-4648 • **Warwick, RI** (401-823-DADY)

hero of the day

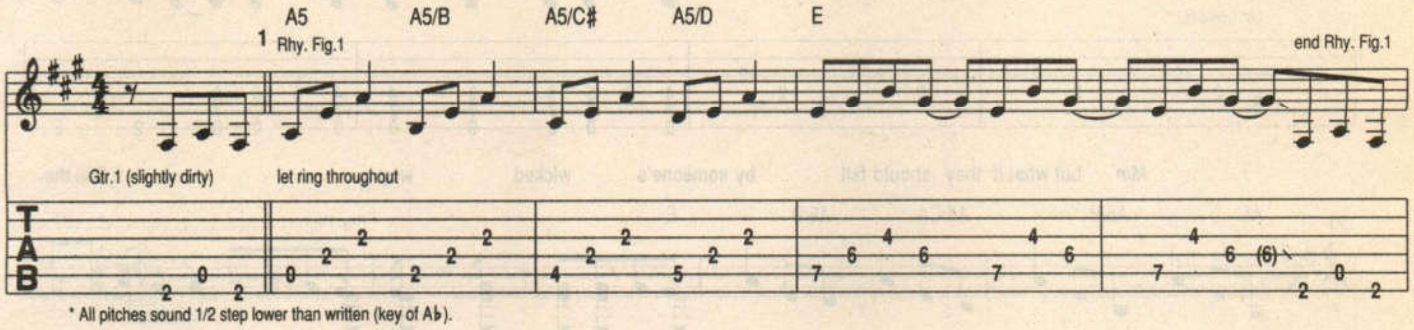
METALLICA

WORDS AND MUSIC BY JAMES HETFIELD,
LARS ULRICH AND KIRK HAMMETT
TRANSCRIBED BY JEFF JACOBSON

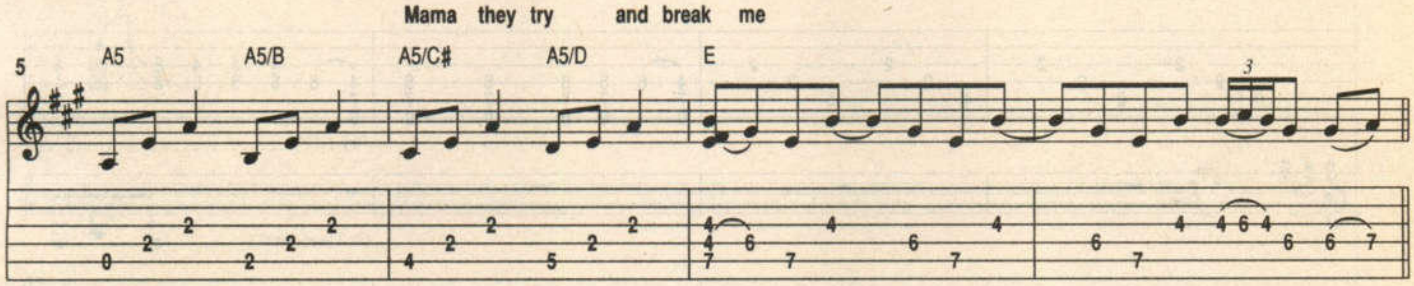
*** Tune down 1/2 step (low to high: E♭ A♭ D♭ G♭ B♭ E♭)**

A Intro

Moderate Rock ♩ = 120

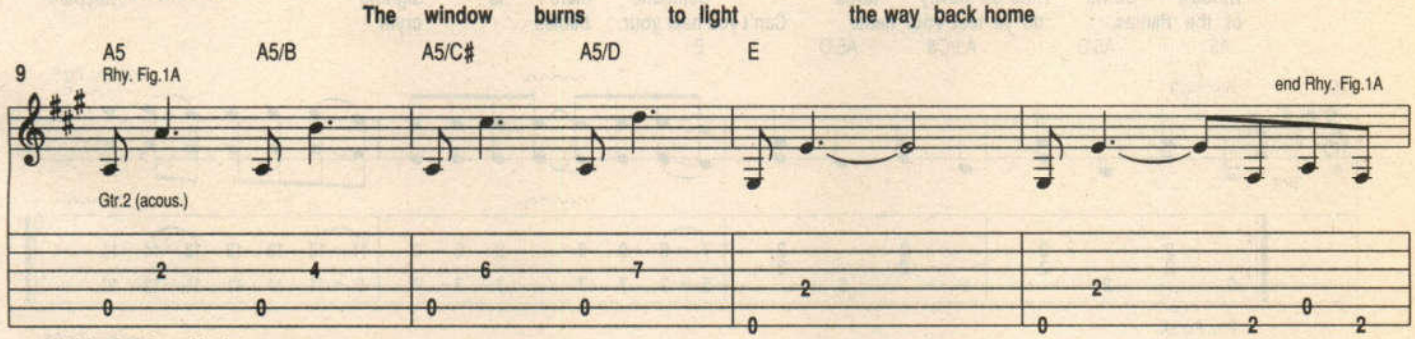


* All pitches sound 1/2 step lower than written (key of A♭).

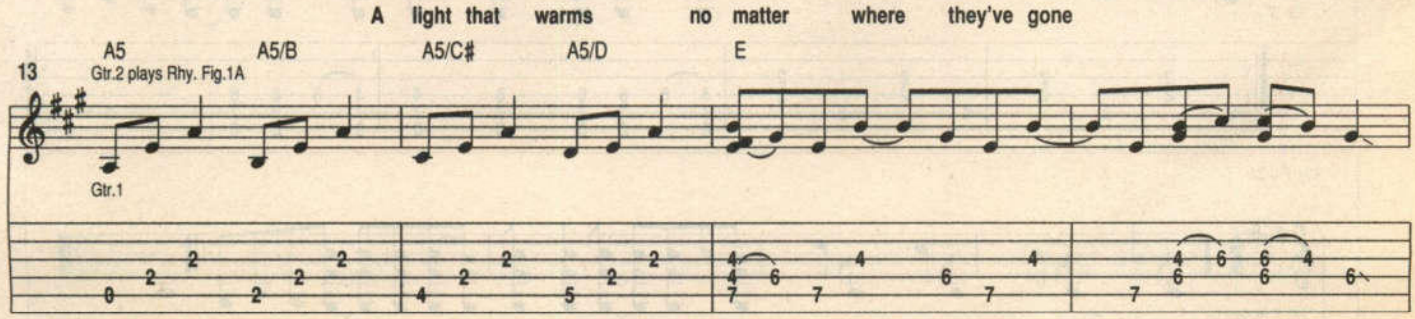


B 1st Verse

* Half-time Feel ♩ = 60

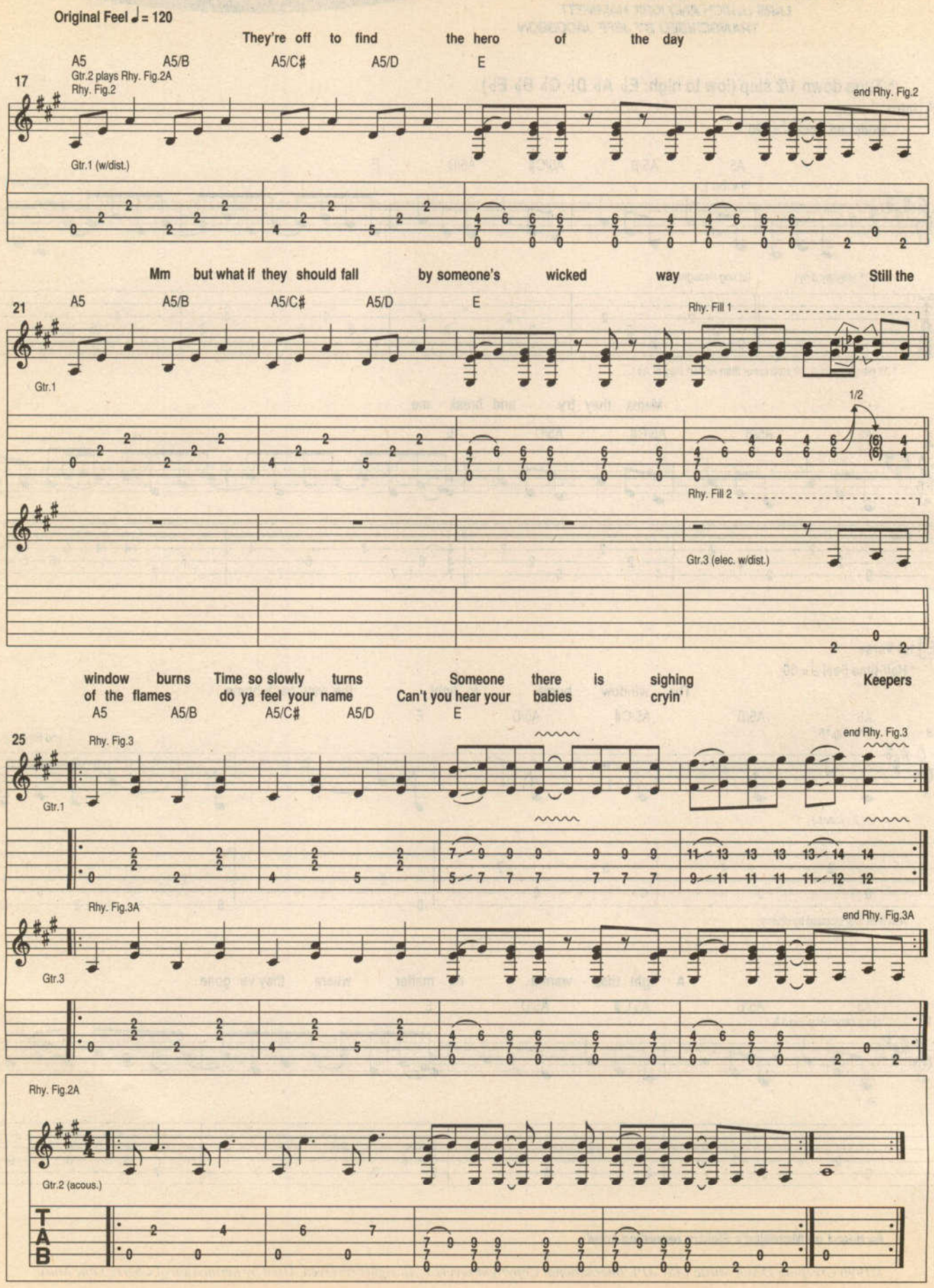


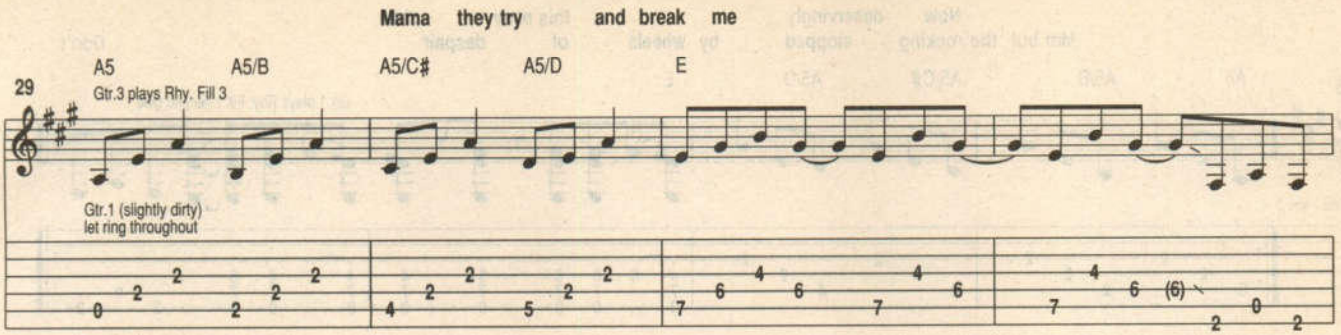
* Half-time feel dictated by drums

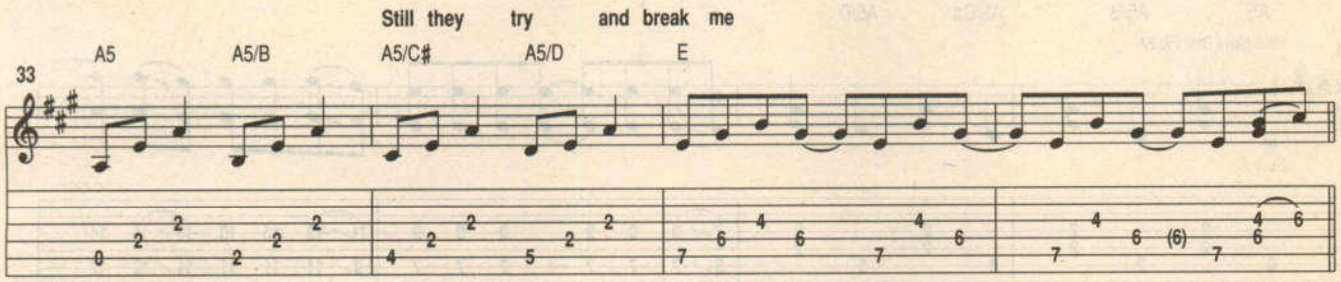


As heard on Metallica's Elektra recording *Load*

©1996 Creeping Death Music (ASCAP). International Copyright secured. All rights reserved. Used by permission of Cherry Lane Music.

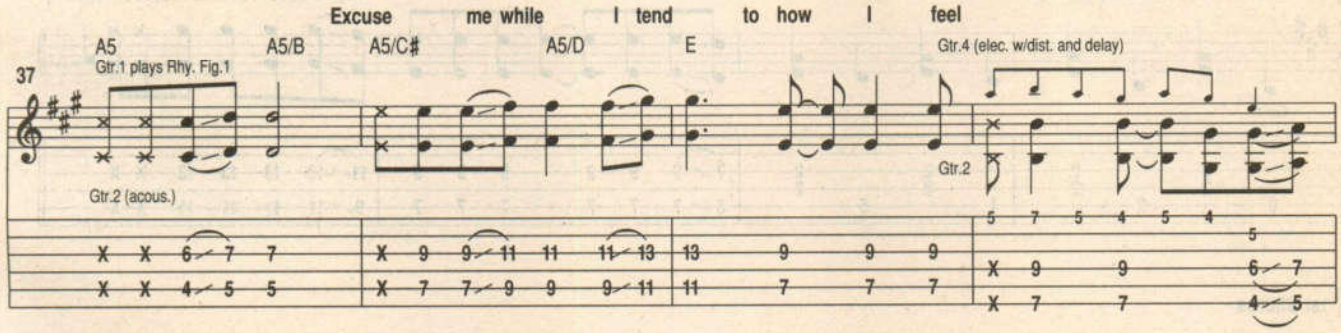

Original Feel ♩ = 120
They're off to find the hero of the day
A5 A5/B A5/C# A5/D E
17
Gtr.2 plays Rhy. Fig.2A
Rhy. Fig.2
end Rhy. Fig.2
Gtr.1 (w/dist.)
Mm but what if they should fall by someone's wicked way Still the
21
A5 A5/B A5/C# A5/D E
Rhy. Fill 1
Gtr.1
1/2
Rhy. Fill 2
Gtr.3 (elec. w/dist.)
window burns Time so slowly turns Someone there is sighing Keepers
of the flames do ya feel your name Can't you hear your babies cryin'
A5 A5/B A5/C# A5/D E
25
Rhy. Fig.3
end Rhy. Fig.3
Gtr.1
Rhy. Fig.3A
end Rhy. Fig.3A
Gtr.3
Rhy. Fig.2A
Gtr.2 (acous.)
TAB

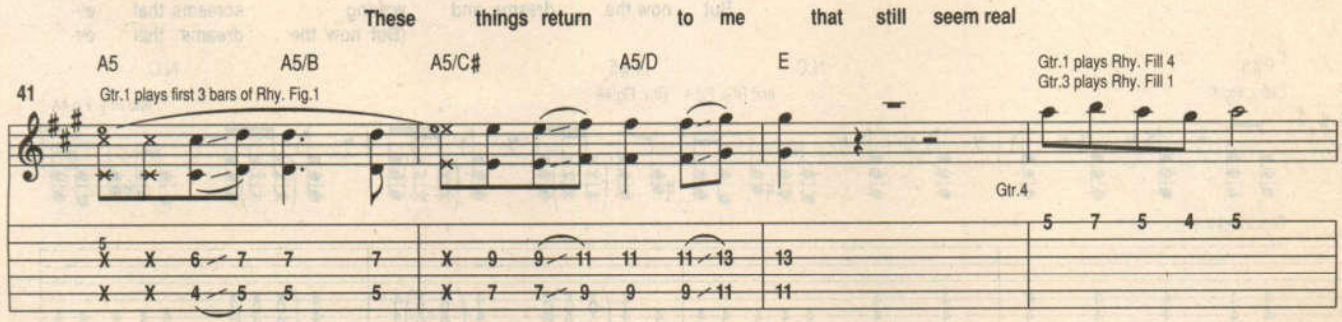


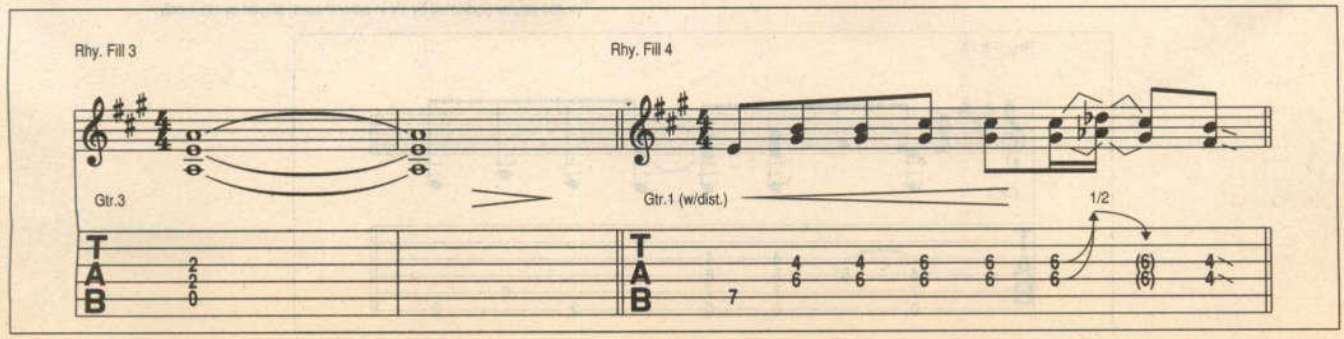


C 2nd Verse

Half-time Feel ♩ = 60







Now deservingly this easy chair
Mm but the rocking stopped by wheels of despair Don't

45 A5 A5/B A5/C# A5/D E

Gtr.1 plays Rhy. Fill 1 second time

Gtrs.1 and 3

want your aid but the fist I've made for years can't hold off fear No I'm

A5 A5/B A5/C# A5/D E

49 Gtr.3 plays Rhy. Fig.3A

Gtr.1

not all me so please excuse me while I tend to how I feel

A5 A5/B A5/C# A5/D E

53 Gtr.3 plays first three meas. of Rhy. Fig.3A

Gtr.3 plays Fill 4A
Rhy. Fill 4

Gtr.1

D 1st Chorus

But now the dreams and waking screams that ev-
(But now the dreams that ev-

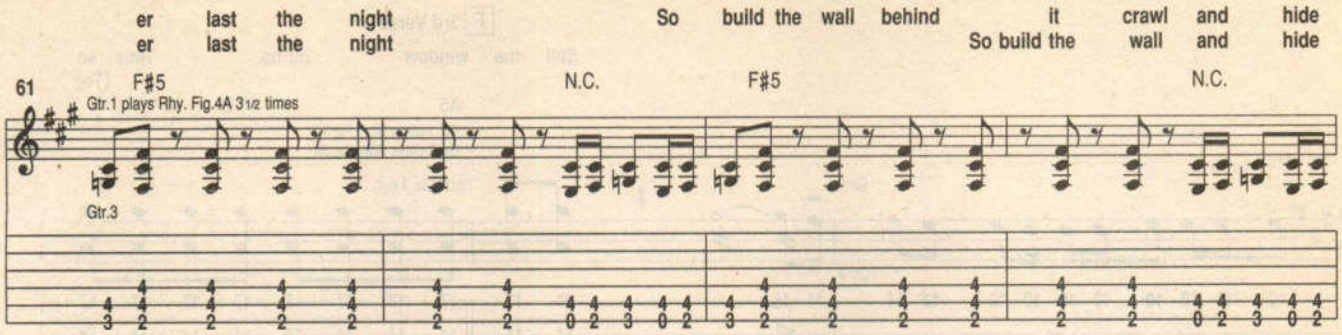
57 F#5 Rhy. Fig.4 N.C. end Rhy. Fig.4 F#5 Rhy. Fig.4A N.C. end Rhy. Fig.4A

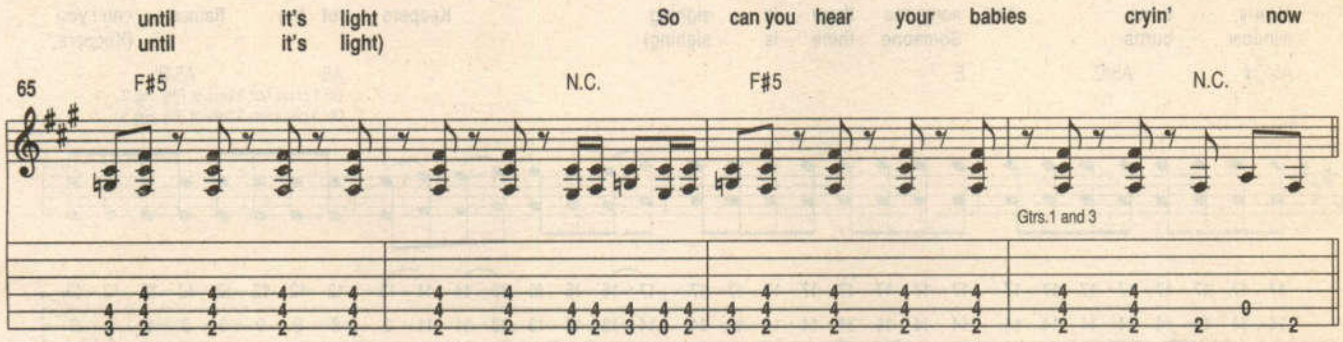
Gtrs.1 and 3

* muted strums (indicated by x's in parentheses) played by Gtr.1 only.

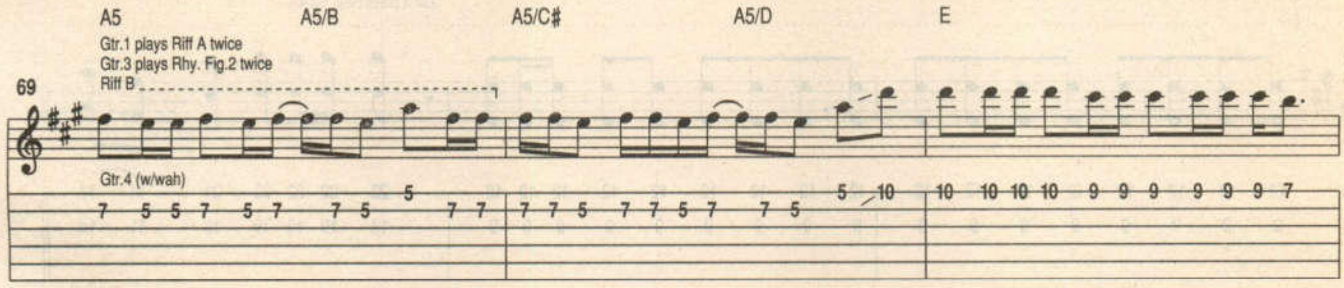
Rhy. Fill 4A

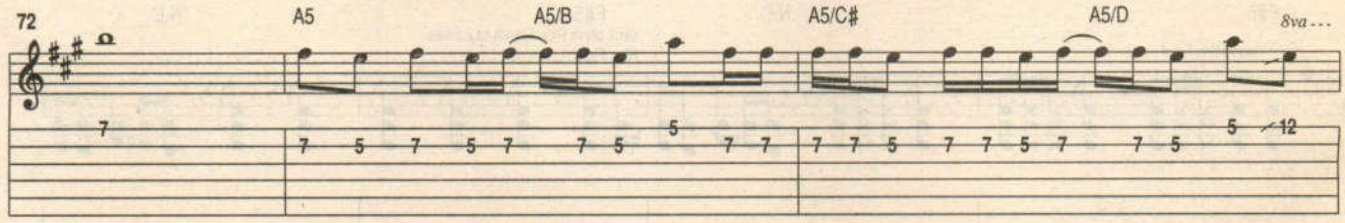
Gtr.3

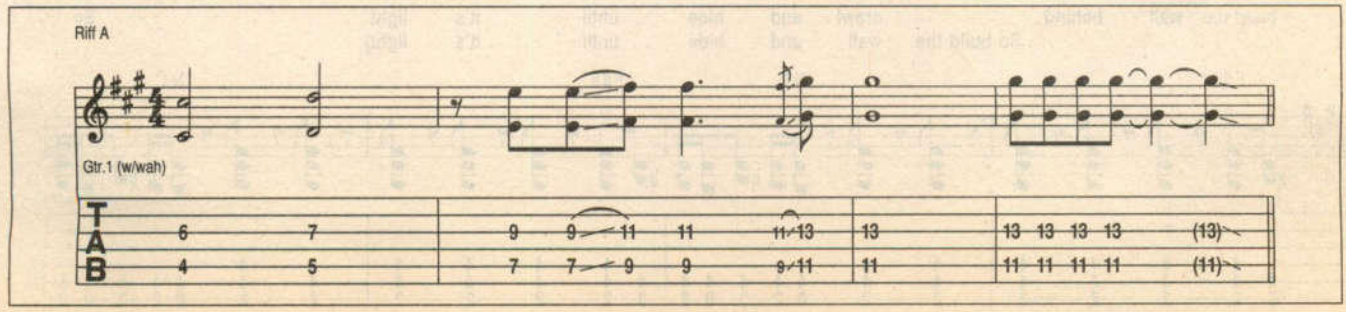


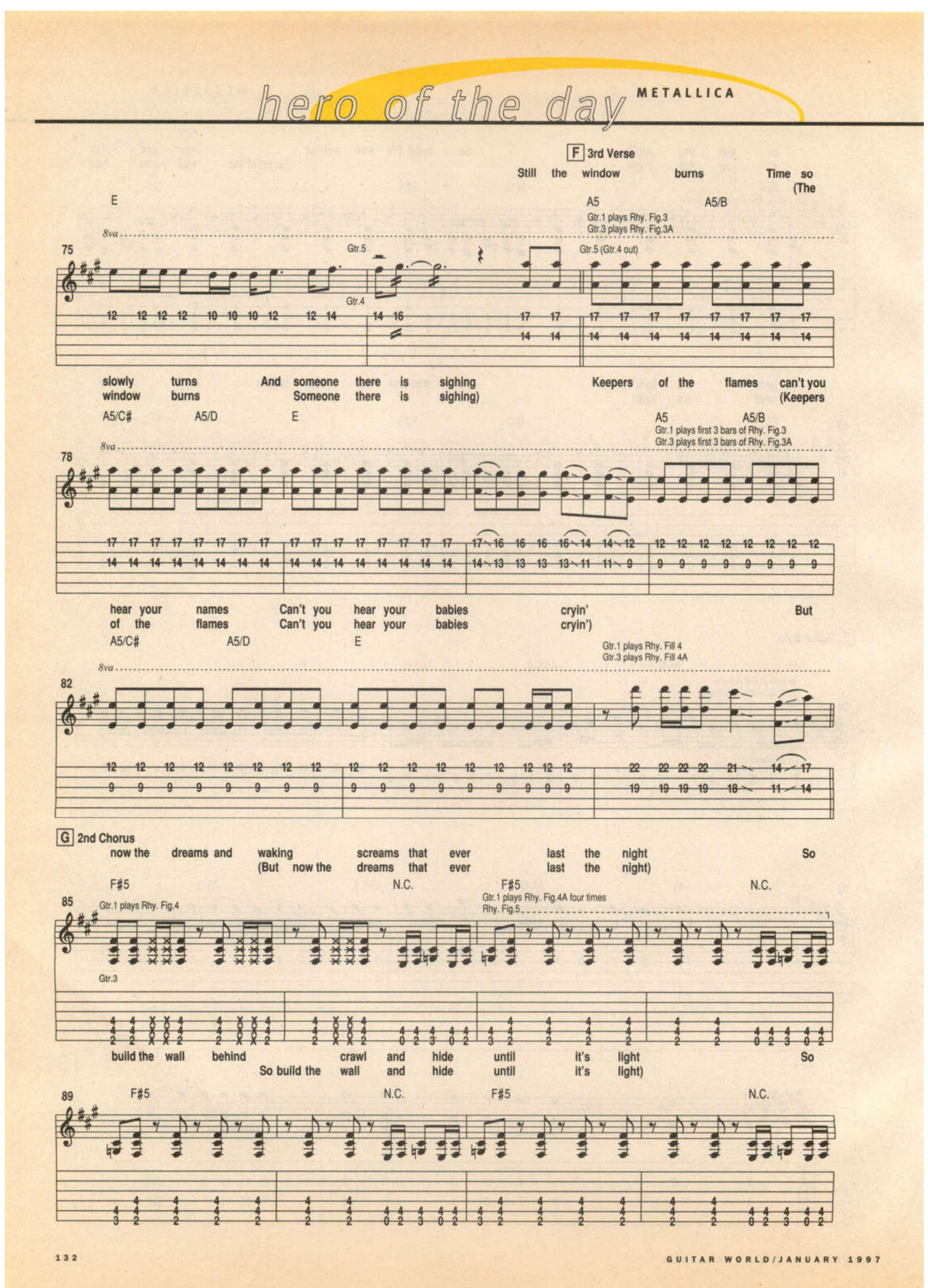


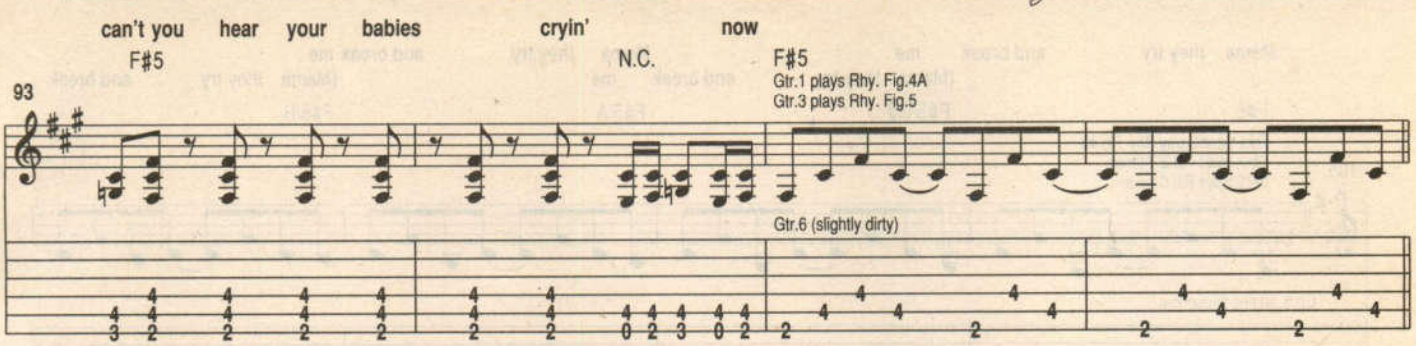
E Guitar Solo



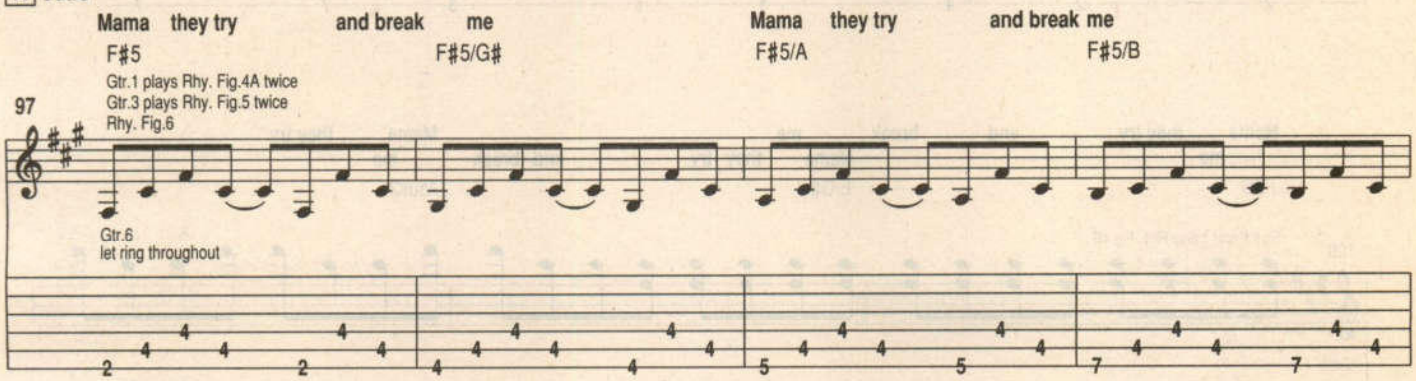


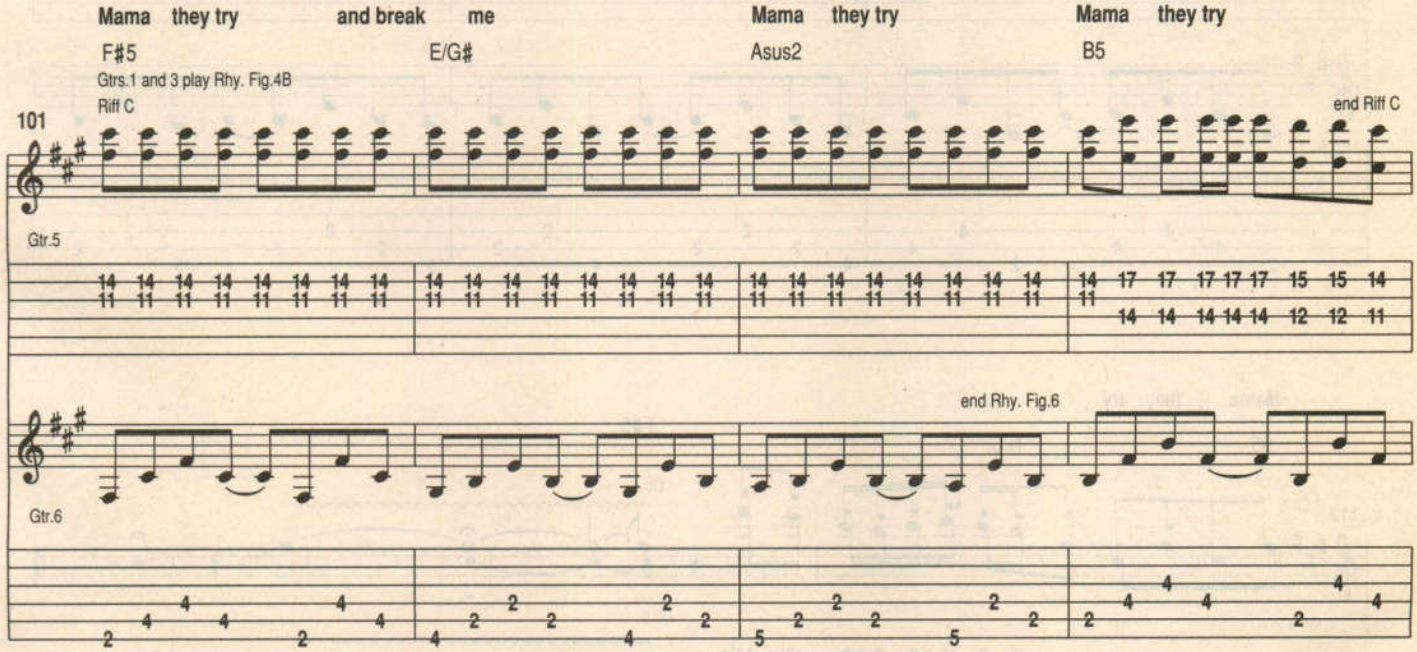


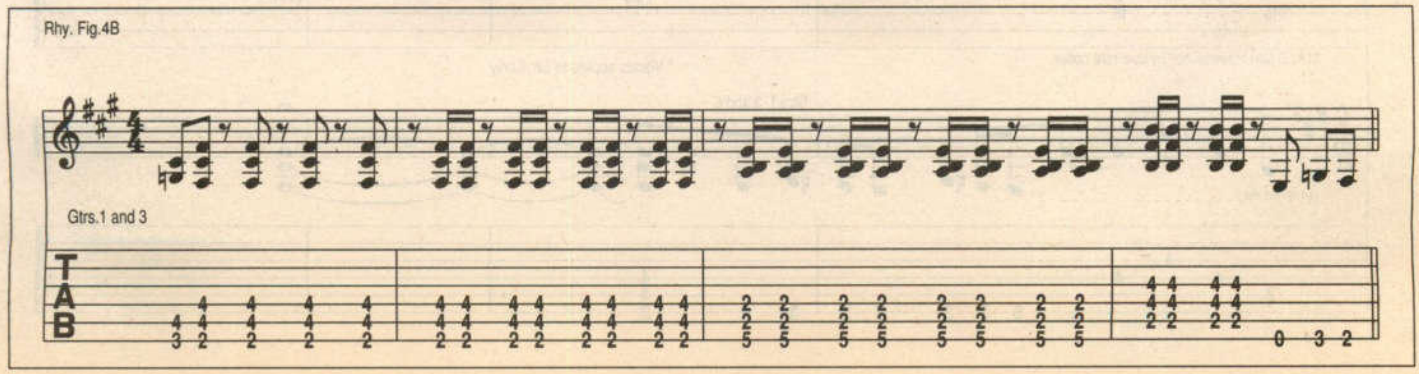

F 3rd Verse
Still the window burns Time so (The
E
A5 A5/B
Gtr.1 plays Rhy. Fig.3
Gtr.3 plays Rhy. Fig.3A
8va
75
Gtr.5
Gtr.4
Gtr.5 (Gtr.4 out)
slowly turns And someone there is sighing Keepers of the flames can't you
window burns Someone there is sighing) (Keepers
A5/C# A5/D E A5 A5/B
Gtr.1 plays first 3 bars of Rhy. Fig.3
Gtr.3 plays first 3 bars of Rhy. Fig.3A
8va
78
hear your names Can't you hear your babies cryin' But
of the flames Can't you hear your babies cryin')
A5/C# A5/D E
Gtr.1 plays Rhy. Fill 4
Gtr.3 plays Rhy. Fill 4A
8va
82
G 2nd Chorus
now the dreams and waking screams that ever last the night So
(But now the dreams that ever last the night)
F#5 N.C. F#5 N.C.
85
Gtr.1 plays Rhy. Fig.4
Gtr.1 plays Rhy. Fig.4A four times
Rhy. Fig.5
Gtr.3
build the wall behind crawl and hide until it's light So
So build the wall and hide until it's light)
89
F#5 N.C. F#5 N.C.


can't you hear your babies cryin' now
F#5
N.C.
F#5
93
Gtr.1 plays Rhy. Fig.4A
Gtr.3 plays Rhy. Fig.5
Gtr.6 (slightly dirty)

H Outro


Mama they try and break me
F#5
F#5/G#
Mama they try and break me
F#5/A
F#5/B
97
Gtr.1 plays Rhy. Fig.4A twice
Gtr.3 plays Rhy. Fig.5 twice
Rhy. Fig.6
Gtr.6
let ring throughout


Mama they try and break me
F#5
E/G#
Mama they try
Asus2
Mama they try
B5
101
Grts.1 and 3 play Rhy. Fig.4B
Riff C
end Riff C
Gtr.5
end Rhy. Fig.6
Gtr.6


Rhy. Fig.4B
Gtrs.1 and 3
TAB

Mama they try and break me (Mama they try and break me Mama they try and break me (Mama they try and break

F#5 F#5/G# F#5/A F#5/B

105

Gtrs.1 and 3 play Rhy. Fig.4B
Gtr.4 plays Riff B 7 times
Gtr.5 plays Riff C twice

Gtr.6 let ring throughout

Mama they try and break me Mama they try and break me Mama they try me

F#5 E/G# Asus2

109

Gtrs.1 and 3 play Rhy. Fig.4B

8va

Gtr.5

Gtr.6

Mama they try

B5 N.C. F#5

112

* Gtr.5

Gtr.4

* Gtr.4

Gtr.5

* Gtr.5 part represented by cue-size notes.

* Vibrato applies to Gtr.4 only

Gtrs.1, 3 and 6

Gtr.6 let ring

bassline

hero of the day

METALLICA

WORDS AND MUSIC BY JAMES HETFIELD,
LARS ULRICH AND KIRK HAMMETT
TRANSCRIBED BY STEVE GORENBERG

* Tune down 1/2 step (low to high: E♭ A♭ D♭ G♭)

A Intro

Moderate Rock ♩ = 120

Mama...

Elec. Fretless Bass

* All pitches sound 1/2 step lower than written (key of A♭).

B 1st Verse

* Half-time Feel 𝅗𝅥 = 60

The window burns...

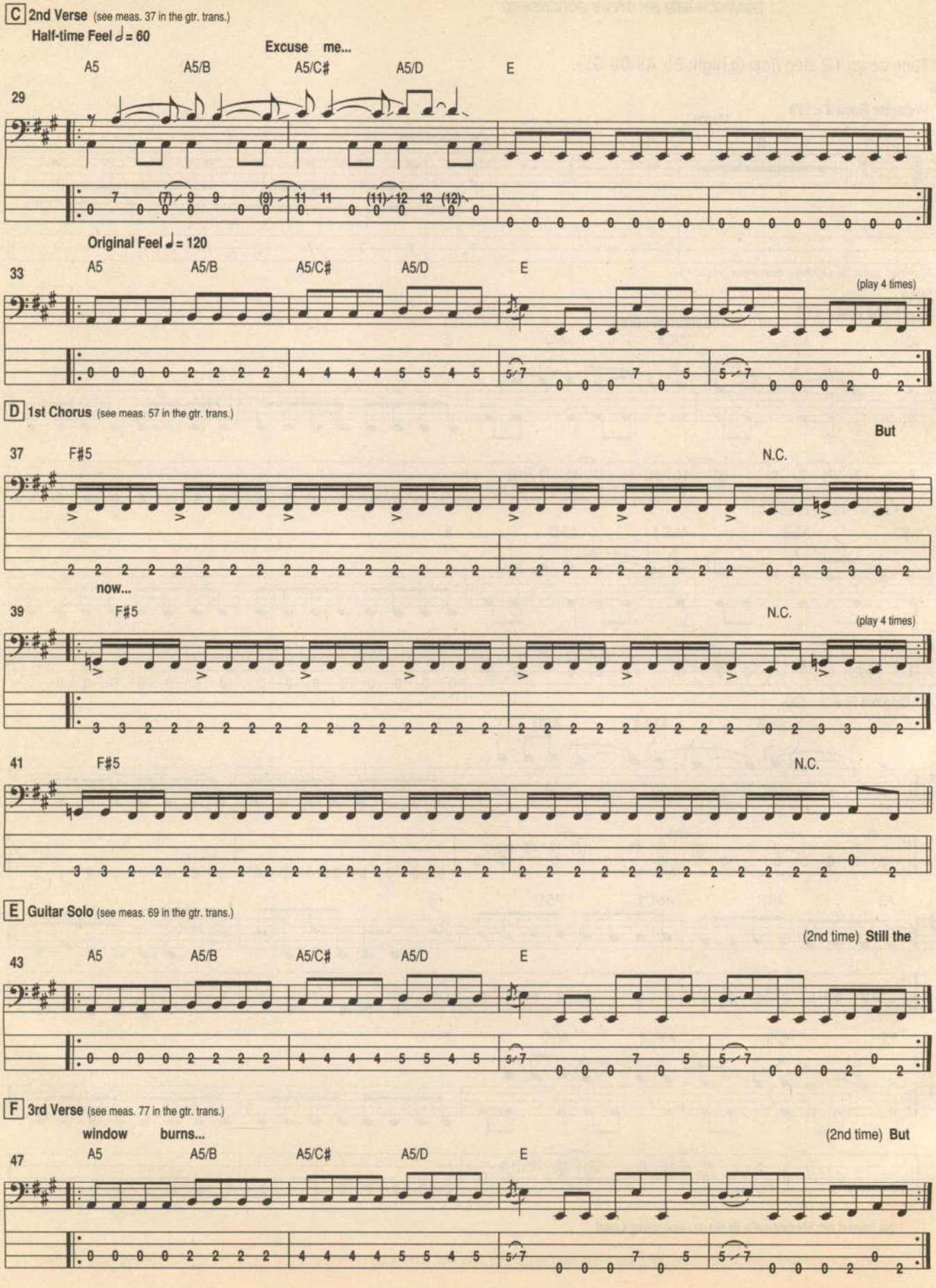
A5 A5/B A5/C♯ A5/D E

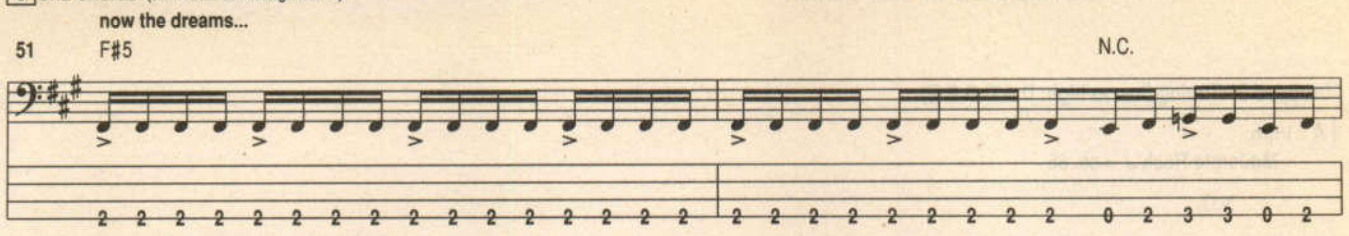
* Half-time feel dictated by drums

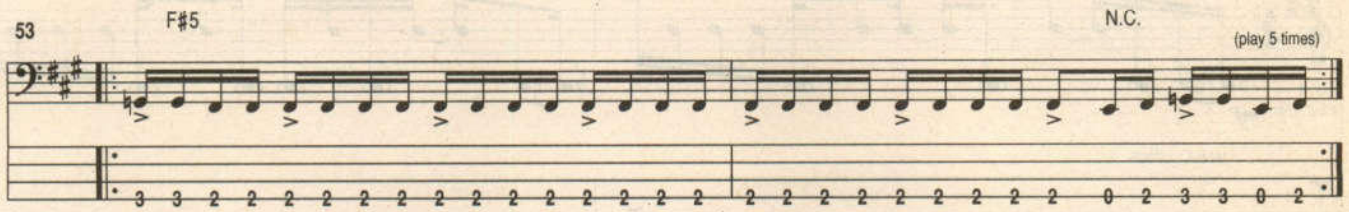
Original Feel ♩ = 120

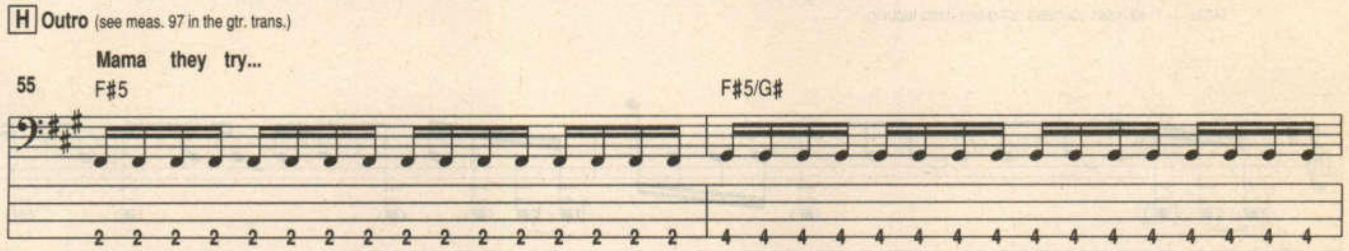
As heard on Metallica's Elektra recording *Load*

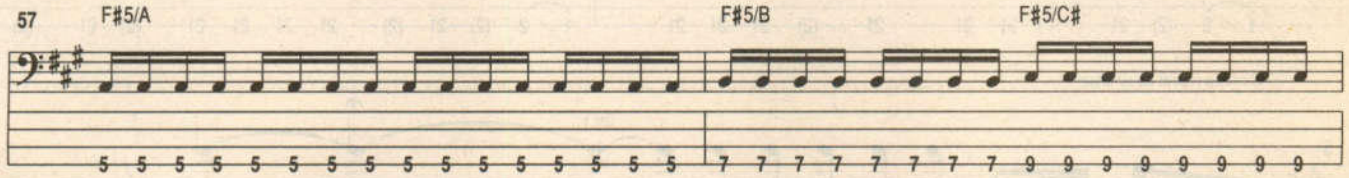
©1996 Creeping Death Music (ASCAP). International copyright secured. All rights reserved. Used by permission of Cherry Lane Music.

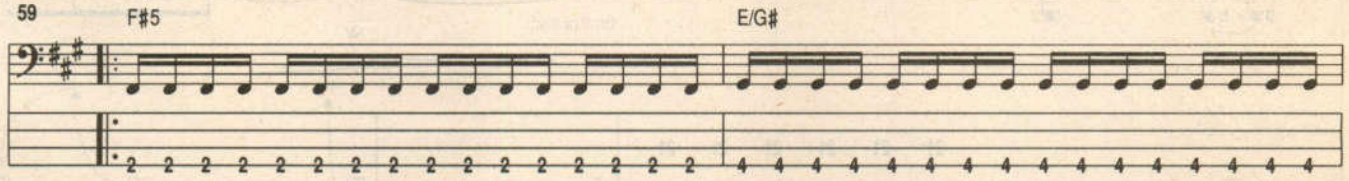

C 2nd Verse (see meas. 37 in the gtr. trans.)
Half-time Feel ♩ = 60
Excuse me...
A5 A5/B A5/C# A5/D E
29
Original Feel ♩ = 120
33
A5 A5/B A5/C# A5/D E
(play 4 times)
D 1st Chorus (see meas. 57 in the gtr. trans.)
But
37
F#5
N.C.
now...
39
F#5
N.C.
(play 4 times)
41
F#5
N.C.
E Guitar Solo (see meas. 69 in the gtr. trans.)
(2nd time) Still the
43
A5 A5/B A5/C# A5/D E
F 3rd Verse (see meas. 77 in the gtr. trans.)
window burns...
(2nd time) But
47
A5 A5/B A5/C# A5/D E

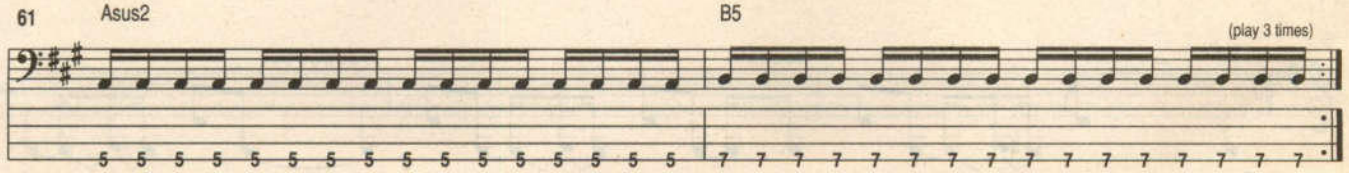

G 2nd Chorus (see meas. 85 in the gtr. trans.)
now the dreams...
51
F#5
N.C.

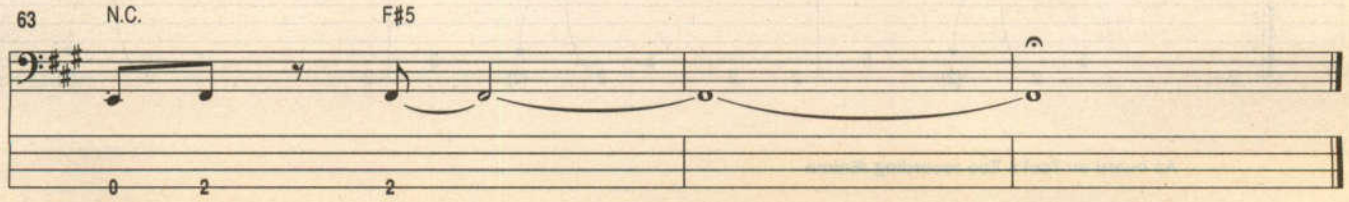

53
F#5
N.C.
(play 5 times)


H Outro (see meas. 97 in the gtr. trans.)
Mama they try...
55
F#5
F#5/G#


57
F#5/A
F#5/B
F#5/C#


59
F#5
E/G#


61
Asus2
B5
(play 3 times)


63
N.C.
F#5

stinkfist

TOOL

WORDS AND MUSIC BY TOOL
TRANSCRIBED BY JEFF PERRIN

"Dropped D" Tuning (low to high: D A D G B E)

A Intro

Moderate Rock ♩ = ca. 86

N.C.

1

Gtr. 1 (dist. elec.) *mf*

* w/ E.Q. effects

* Meas. 1- 7: all notes sounded using two-hand tapping.

3

w/infinite repeat delay effect

5

Gtr.1

Gtr.2 (w/dist.)

* vol. swell

1/4

1/2

* w/random harmonic and microphonic fdbk.

8

N.C.

Gtr.2 *f*

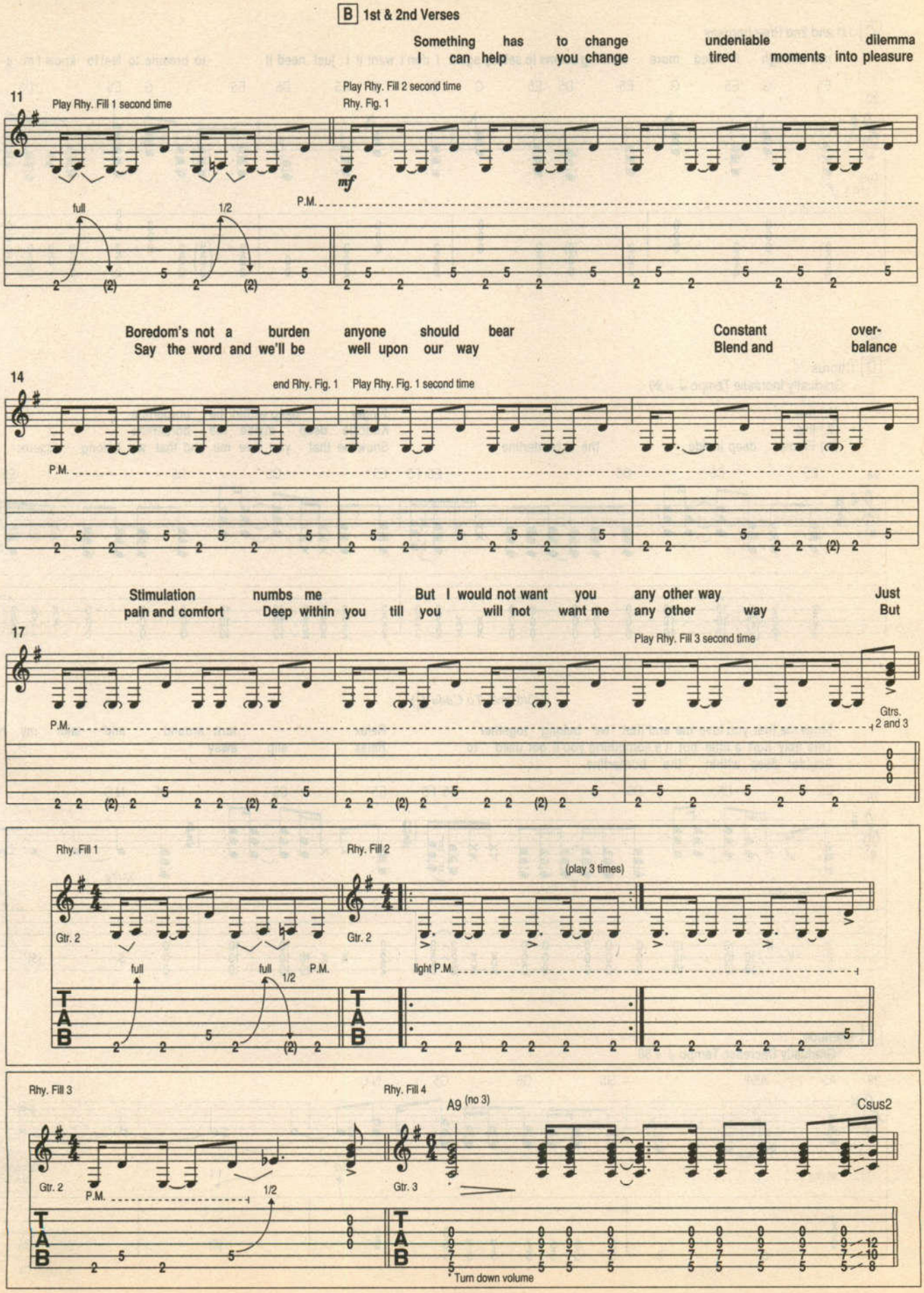
1/2

full

full

As heard on Tool's Zoo recording Ænima

©1996 Toolshed Music/EMI Virgin Music. All rights reserved. Used by permission.


B 1st & 2nd Verses
Something has to change undeniable dilemma
I can help you change tired moments into pleasure
11
Play Rhy. Fill 1 second time
Play Rhy. Fill 2 second time
Rhy. Fig. 1
mf
P.M.
full
1/2
Boredom's not a burden anyone should bear Constant over-
Say the word and we'll be well upon our way Blend and balance
14
end Rhy. Fig. 1
Play Rhy. Fig. 1 second time
P.M.
Stimulation numbs me But I would not want you any other way Just
pain and comfort Deep within you till you will not want me any other way But
17
Play Rhy. Fill 3 second time
P.M.
Gtrs. 2 and 3
Rhy. Fill 1
Gtr. 2
full
full
1/2
P.M.
Rhy. Fill 2
(play 3 times)
Gtr. 2
light P.M.
TAB
Rhy. Fill 3
Gtr. 2
P.M.
1/2
Rhy. Fill 4
A9 (no 3)
Csus2
Gtr. 3
* Turn down volume

C 1st and 2nd Pre-choruses

not enough I need more Nothing seems to satisfy again I don't want it I just need it to breathe to feel to know I'm a-

20 E5 G E5 G E5 D5 E5 G E5 G E5 D5 E5 G E5 D5

Gtrs. 2 and 3 *f*

D Chorus

Gradually Increase Tempo ♩ = 90

(1.) live
(2.) live
(3.) Elbow deep inside the borderline

Finger deep within the borderline
Knuckle deep inside the borderline
Show me that you love me and that we belong together

24 E5 C5 D5 E5 F5 E5 C5 D5 E5 F5

(3rd time) *To Coda* ⊕

Show me that you love me and that we belong together
This may hurt a little but it's something you'll get used to
Soulder deep within the borderline

Relax turn around and take my hand
Relax slip away

26 E5 C5 D5 E5 F5 E5 C5 D5 N.C.

fret noise

let ring

1/4

E Interlude

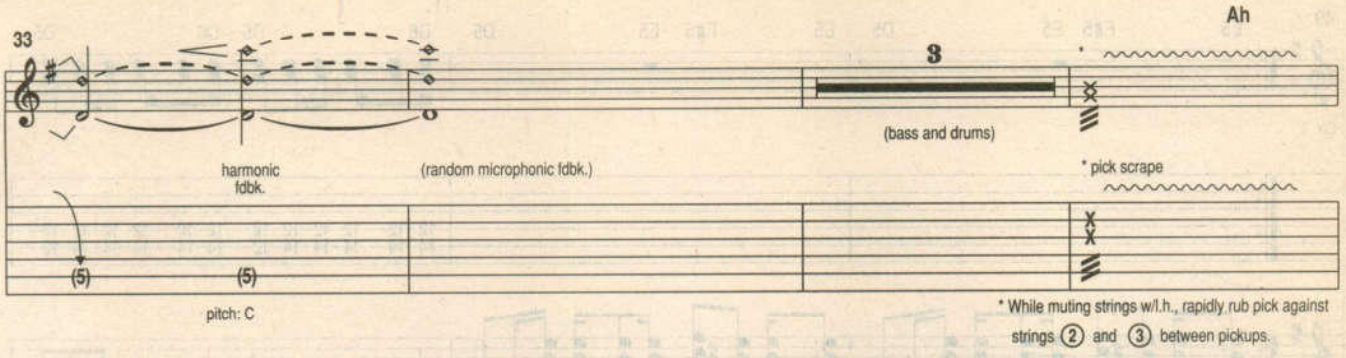
Gradually Decrease Tempo ♩ = 86

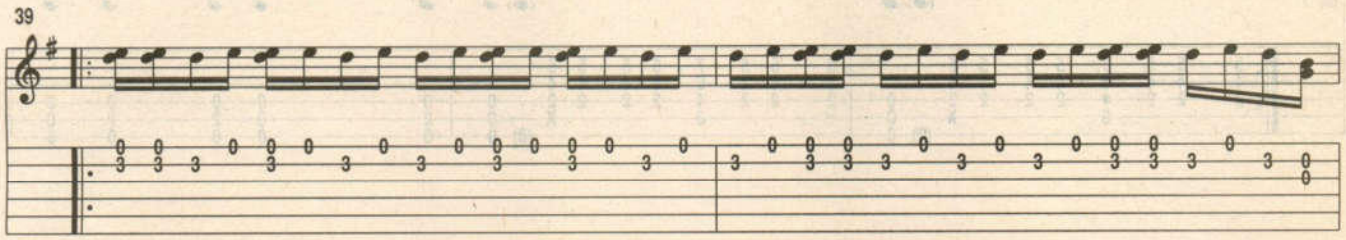
29 A5 A5/F G5 G6 G5 N.C.

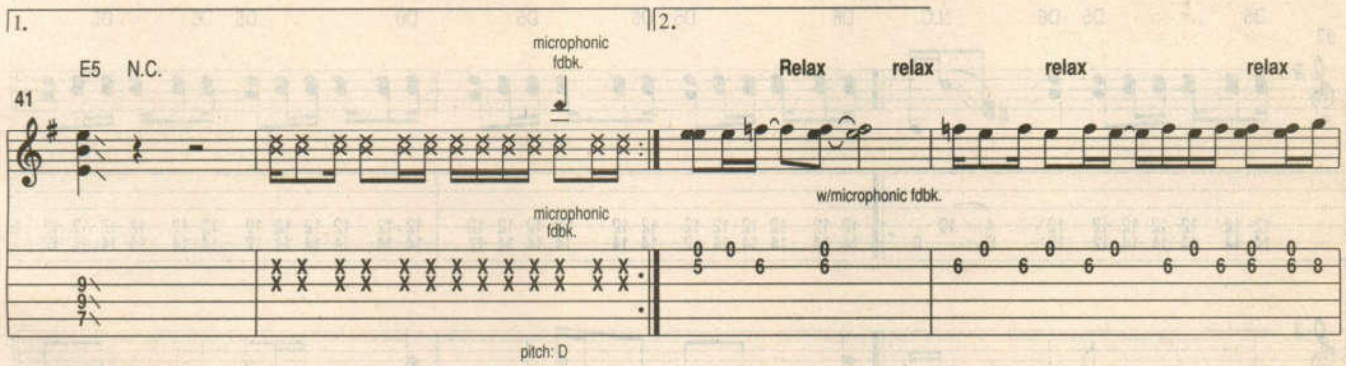
Gtr.2 let ring

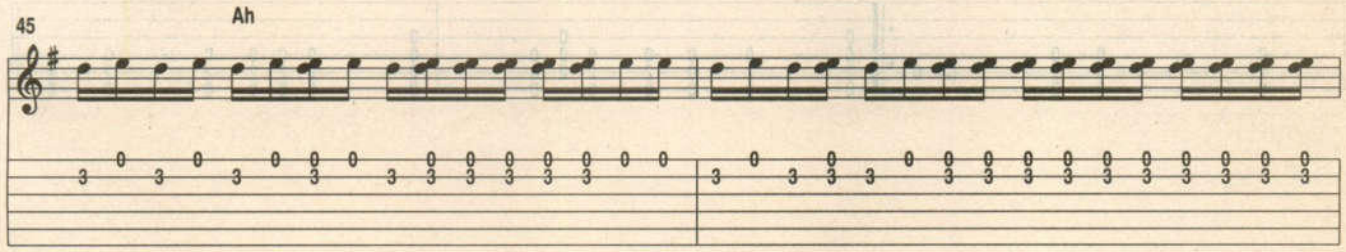
1/2 1/4 harmonic fdbk.

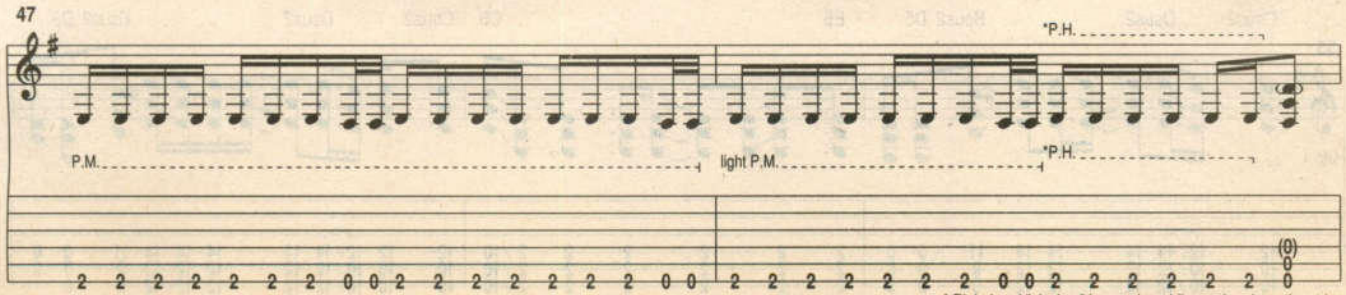
pitch: D♯



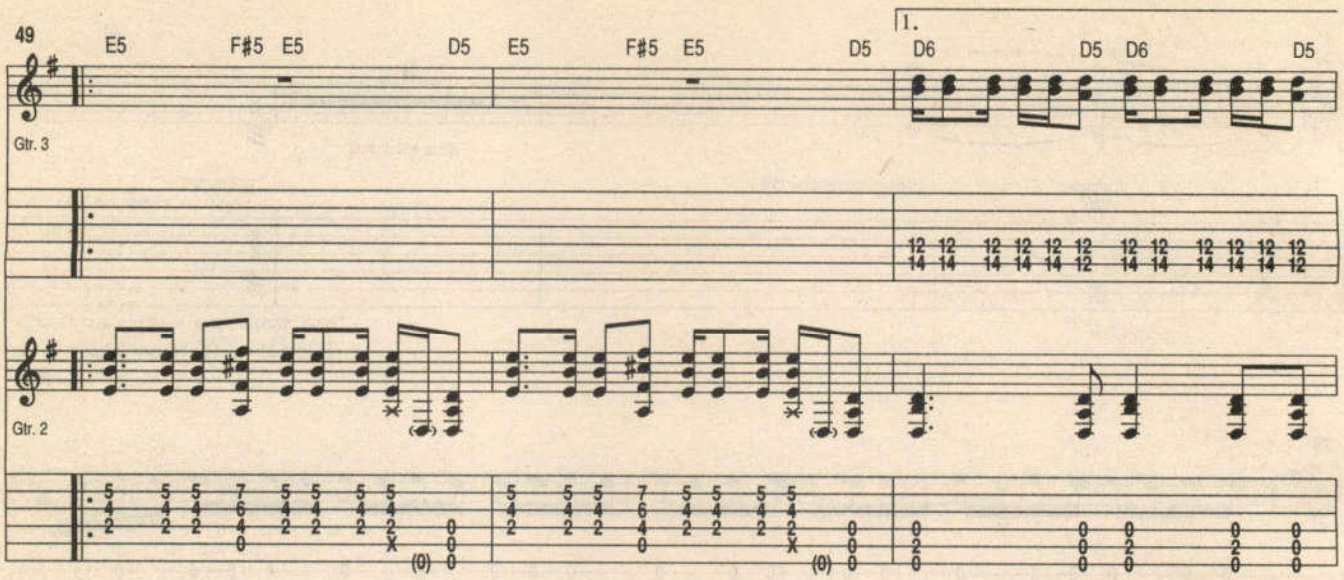


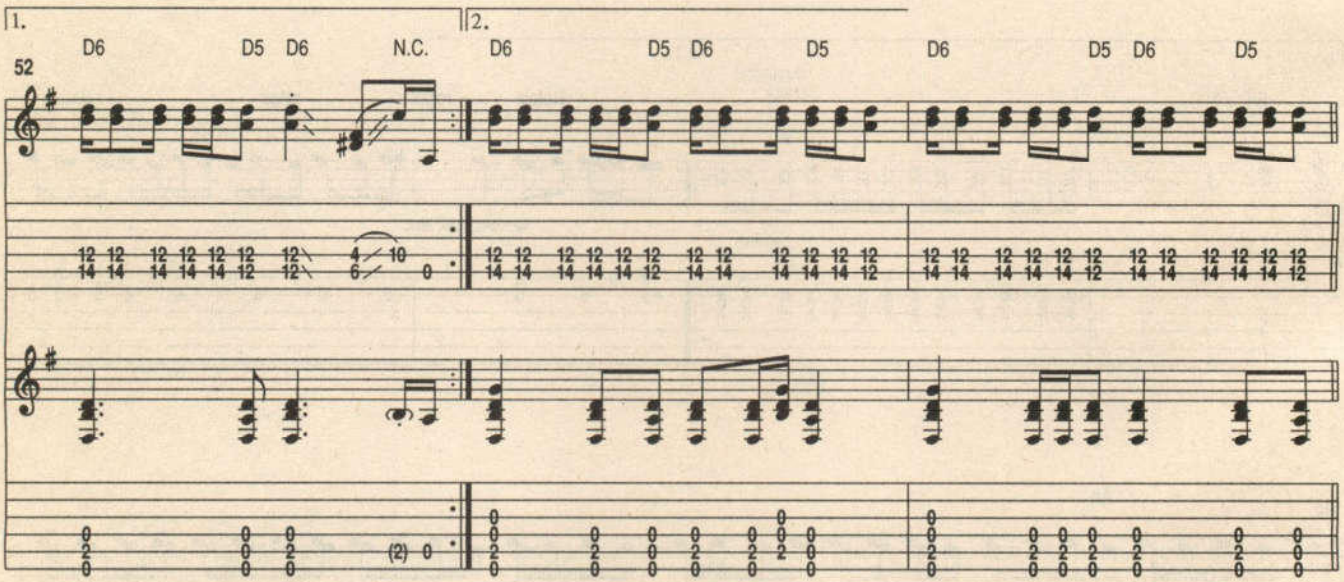






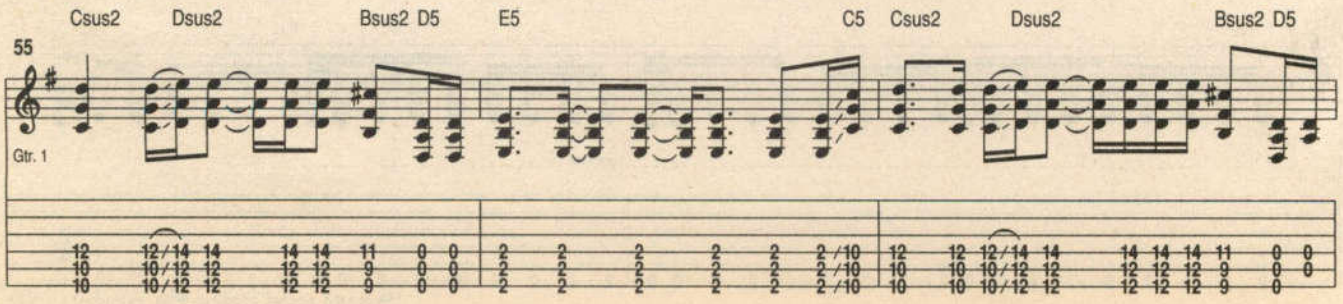
* Right hand "pinches" harmonics while moving down the string.

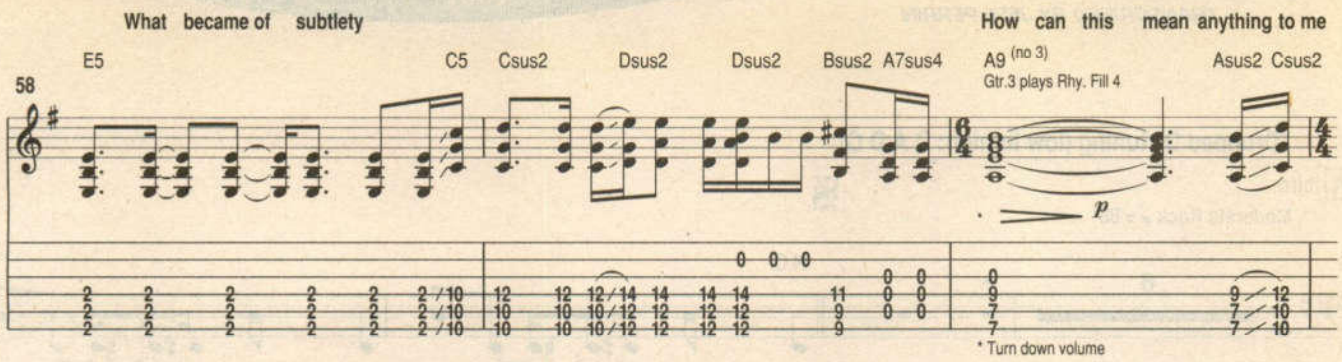


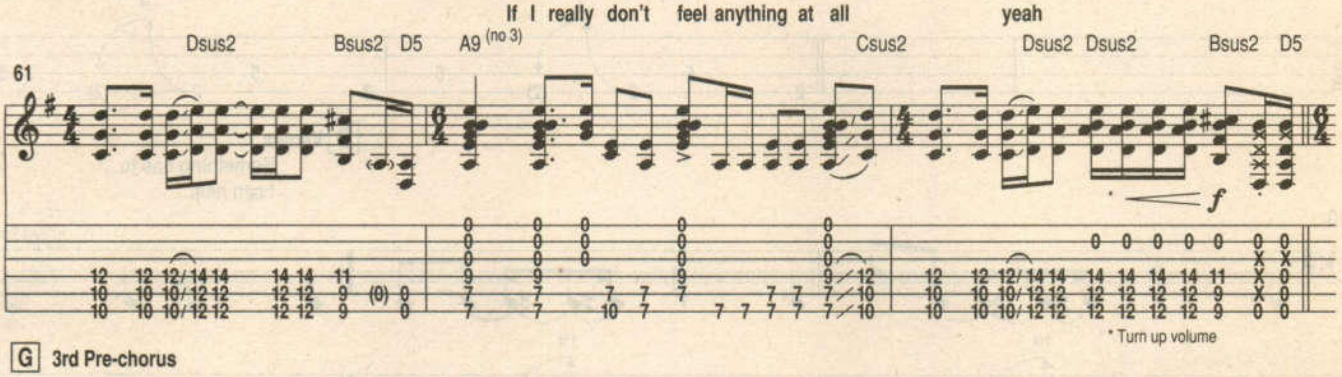


F Bridge

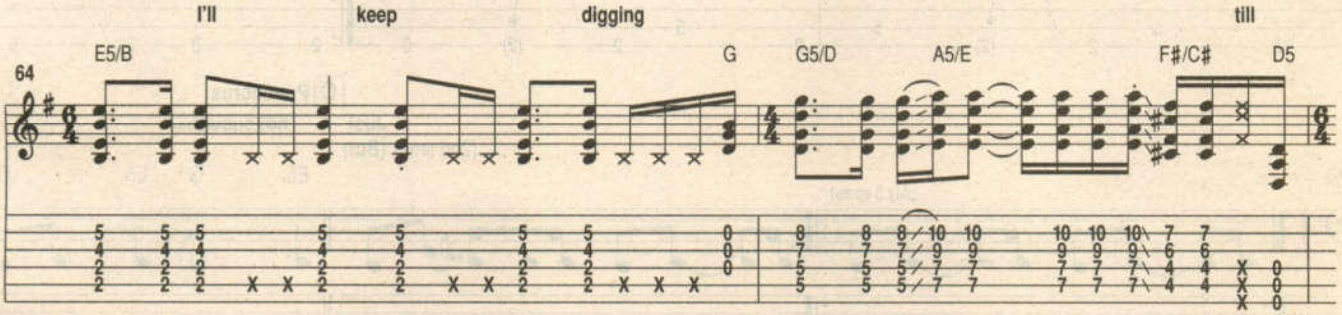
Something kinda sad about the way that things have come to be Desensitized to everything



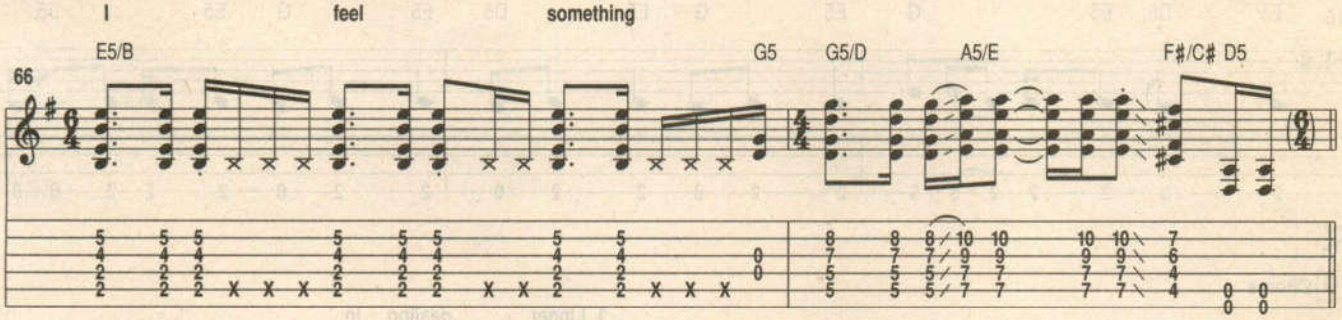




G 3rd Pre-chorus



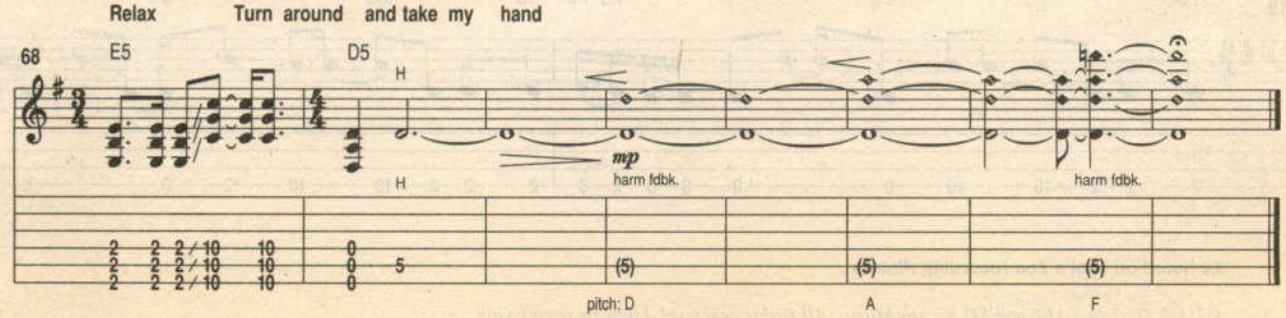
D.S. 𝄋 al Coda ⊕



⊕ *Coda*

Gradually Decrease Tempo ♩ = 86

Fade Out



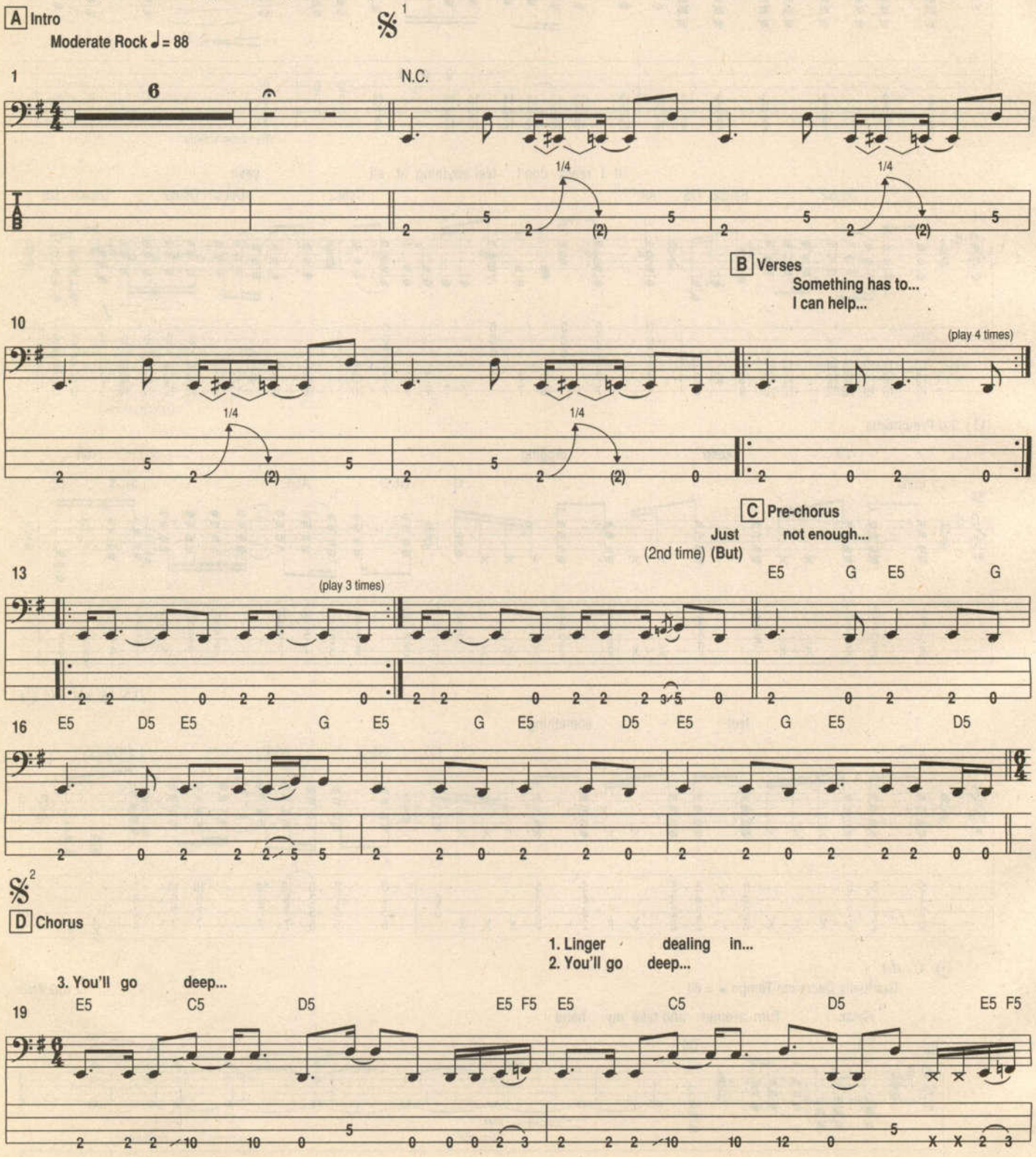
stinkfist

bassline

TOOL

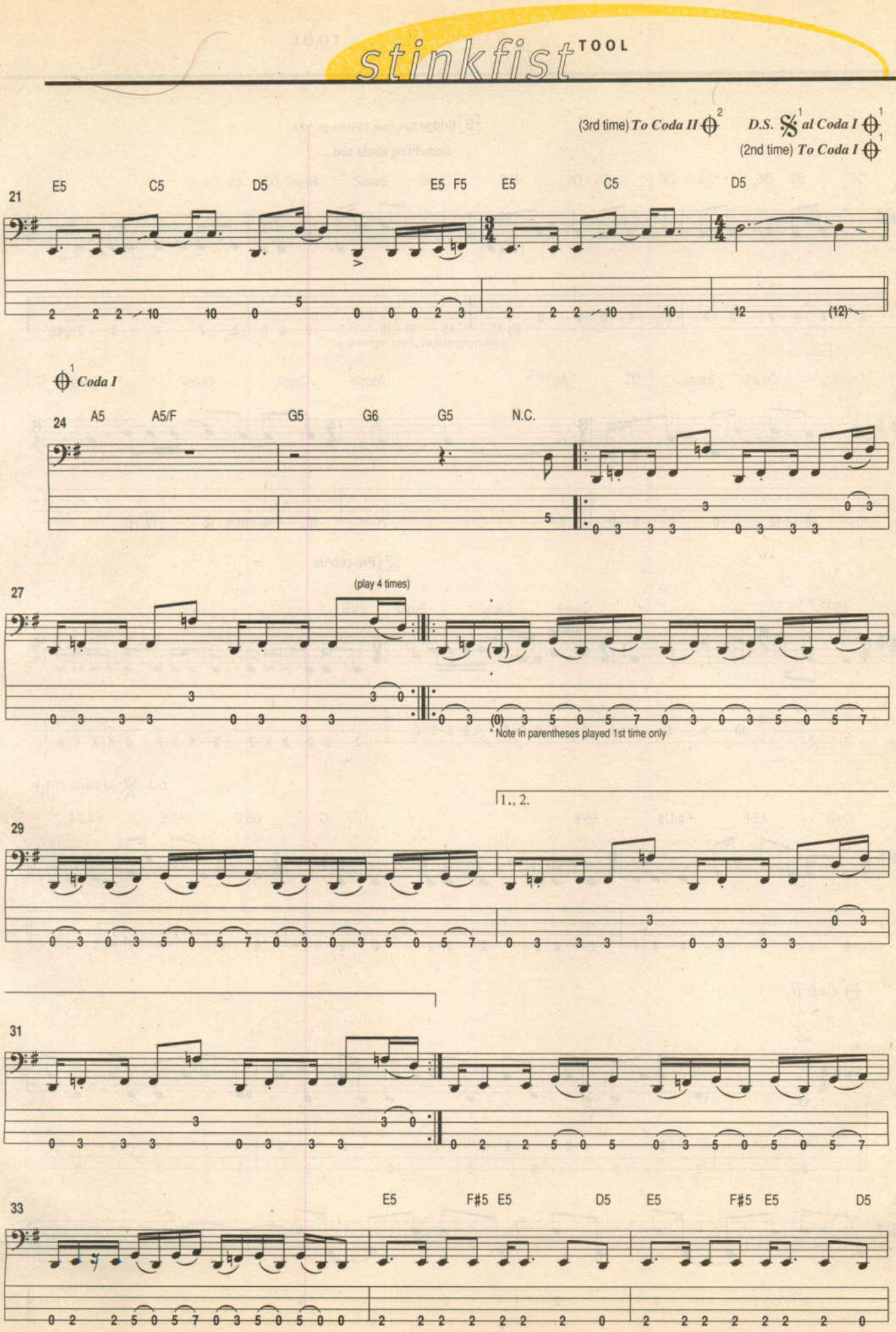
WORDS AND MUSIC BY TOOL
TRANSCRIBED BY JEFF PERRIN

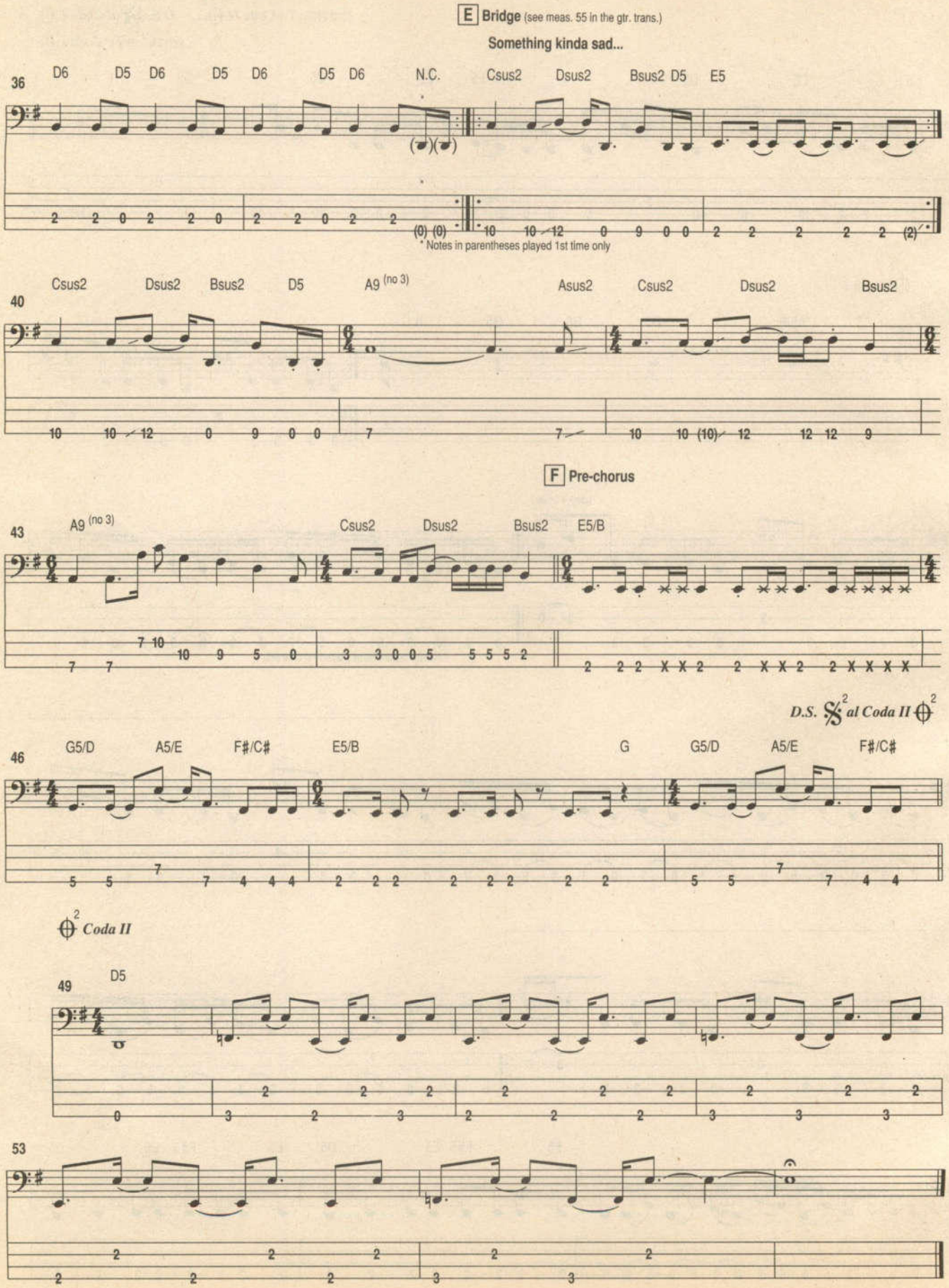
"Dropped D" tuning (low to high: D A D G)



As heard on Tool's Zoo recording Ænima

©1996 Toolshed Music/EMI Virgin Music. All rights reserved. Used by permission.

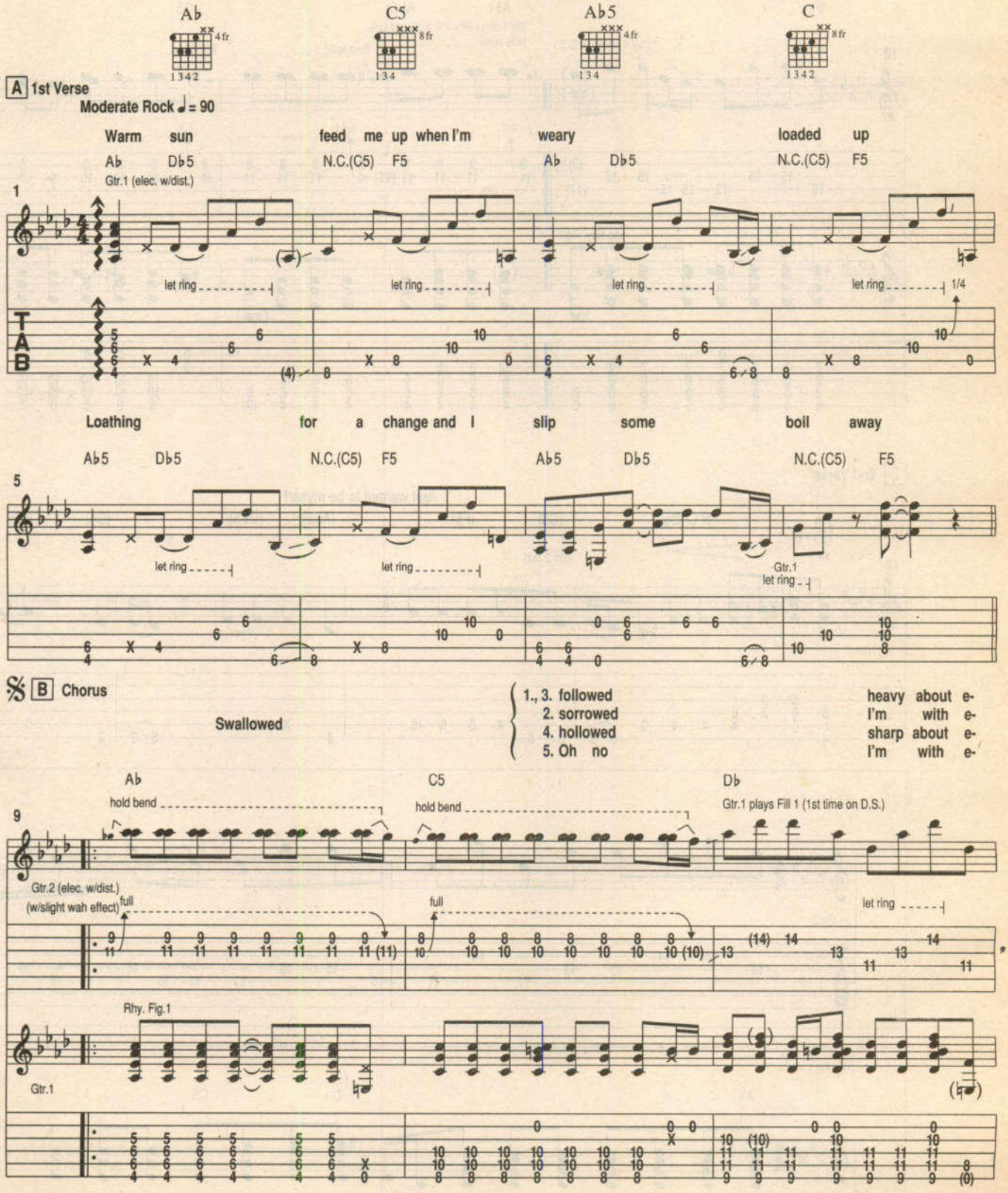

(3rd time) To Coda II
D.S. al Coda I
(2nd time) To Coda I
21
E5 C5 D5 E5 F5 E5 C5 D5
Coda I
24
A5 A5/F G5 G6 G5 N.C.
27
(play 4 times)
* Note in parentheses played 1st time only
29
1., 2.
31
33
E5 F#5 E5 D5 E5 F#5 E5 D5


E Bridge (see meas. 55 in the gtr. trans.)
Something kinda sad...
36
D6 D5 D6 D5 D6 D5 D6 N.C. Csus2 Dsus2 Bsus2 D5 E5
* Notes in parentheses played 1st time only
40
Csus2 Dsus2 Bsus2 D5 A9 (no 3) Asus2 Csus2 Dsus2 Bsus2
F Pre-chorus
43
A9 (no 3) Csus2 Dsus2 Bsus2 E5/B
D.S. 𝄋 al Coda II ⊕
46
G5/D A5/E F#/C# E5/B G G5/D A5/E F#/C#
⊕ Coda II
49
D5
53

swallowed

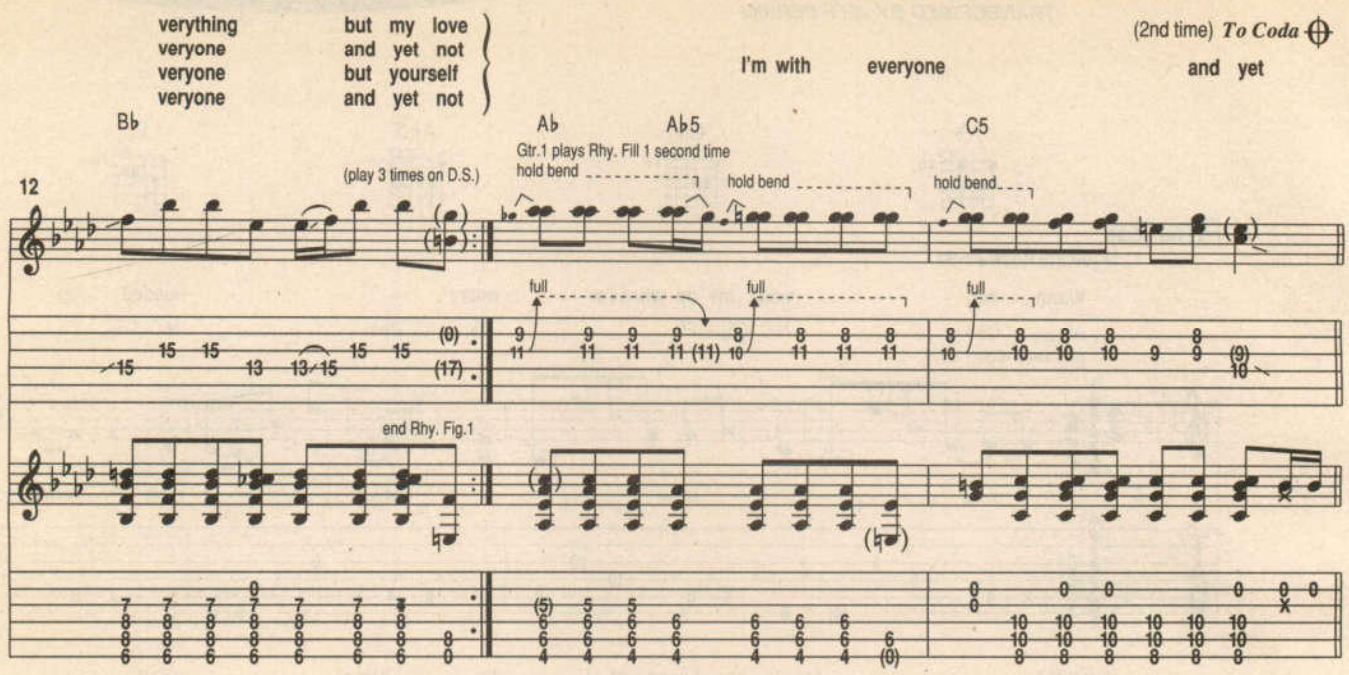
BUSH

WORDS AND MUSIC BY GAVIN ROSSDALE
TRANSCRIBED BY JEFF PERRIN

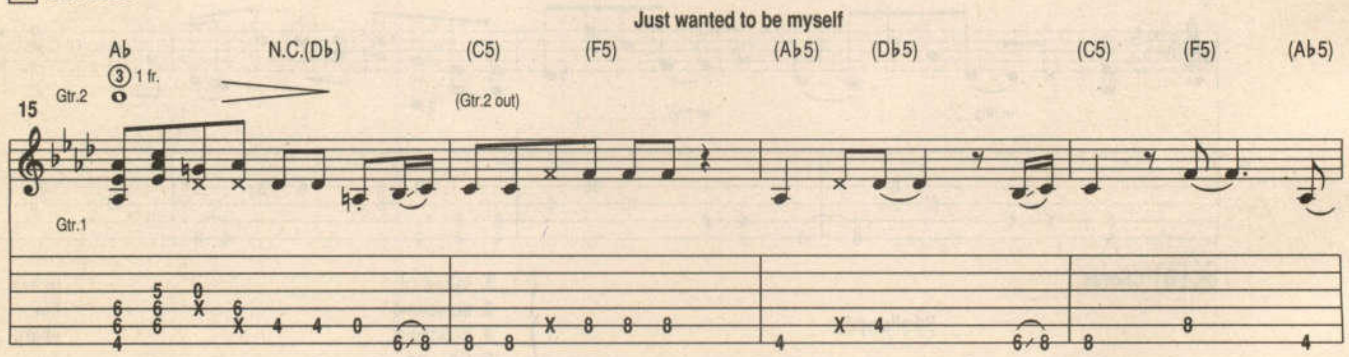


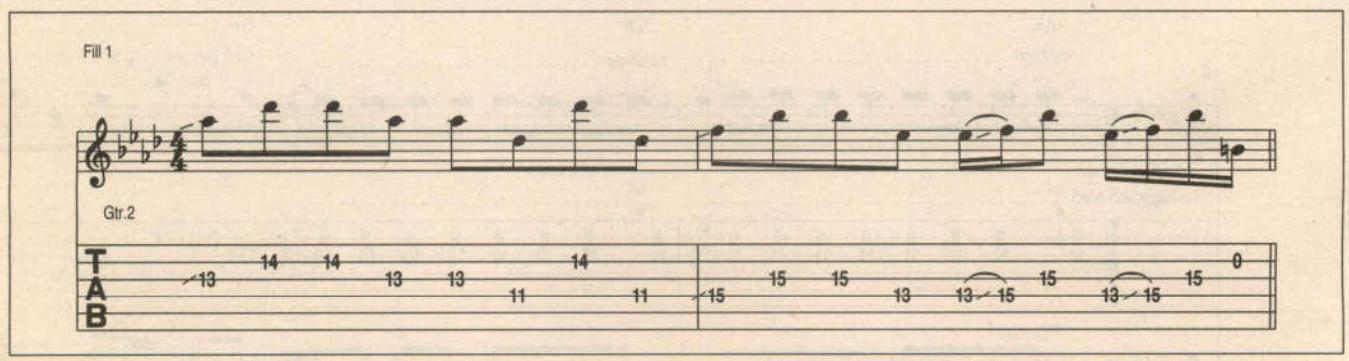
As heard on Bush's Trauma/Interscope recording *Razorblade Suitcase*

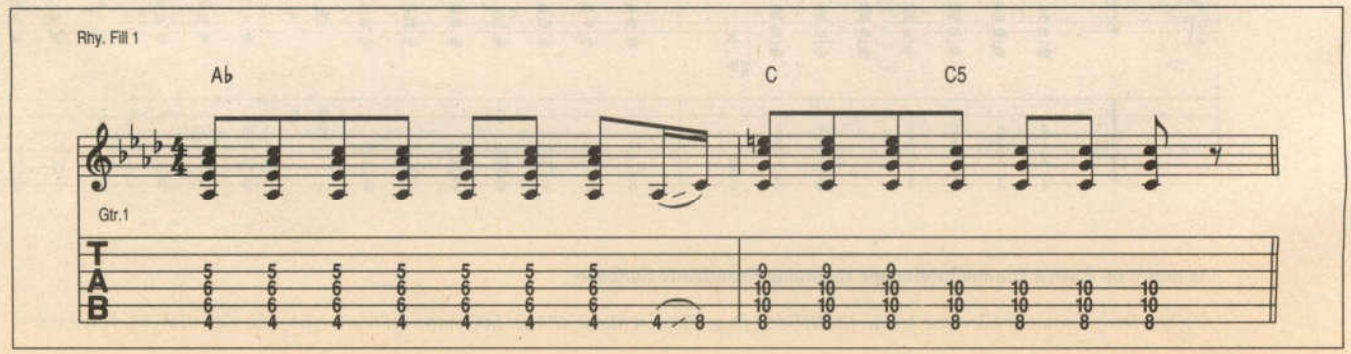
©1996 Truly Soothing Elevator Music (BMI)/Mad Dog Winston Music (BMI). International copyright secured. All rights reserved.


verything but my love
veryone and yet not
veryone but yourself
veryone and yet not
I'm with everyone
(2nd time) To Coda
and yet
Bb
Ab
Ab5
C5
Gtr.1 plays Rhy. Fill 1 second time
hold bend
hold bend
hold bend
(play 3 times on D.S.)
12
full
full
full
end Rhy. Fig.1

C 2nd Verse


Just wanted to be myself
Ab
N.C.(Db)
(C5)
(F5)
(Ab5)
(Db5)
(C5)
(F5)
(Ab5)
1 fr.
Gtr.2
15
(Gtr.2 out)
Gtr.1


Fill 1
Gtr.2
T
A
B


Rhy. Fill 1
Ab
C
C5
Gtr.1
T
A
B

Hey you said you would love to try some Hey you said you would love to die some

(D♭5) (C5) (F5) A♭ (D♭5) * (C5) (F5)

Gtrs.1 and 2

19

* chords implied by bass

D.S. 𝄋 al Coda

In the middle of a world on a fish hook You're the wave you're the wave you're the wave

A♭ D♭5 N.C.(C5) (F5) A♭ D♭5 N.C.(C5) (F5)

23

* Notes in parentheses played by Gtr.2 only

* played slightly "ahead" of beat

Coda

N.C.

27

hold bend hold bend

* Gtr.1 w/slight wah effect

1/4 1/2

* Gtr.1 doubled

A♭ E C5 A♭5 E

Rhy. Fig.2 ⑥ open open ⑥

Gtr.1

29

Gtr.2

let ring

C5 B A♭ C5 C C5 D

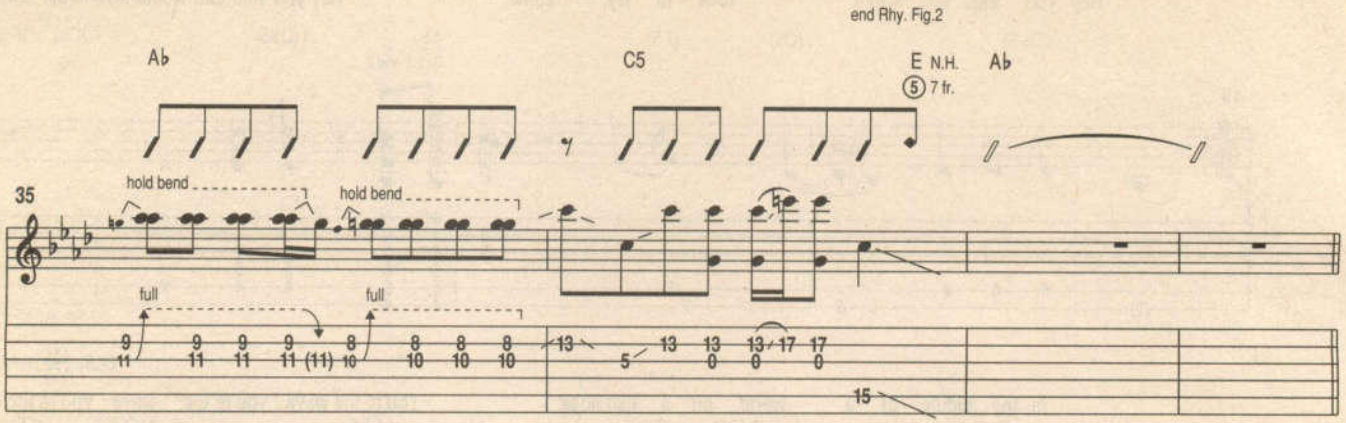
③ open ④ open

32

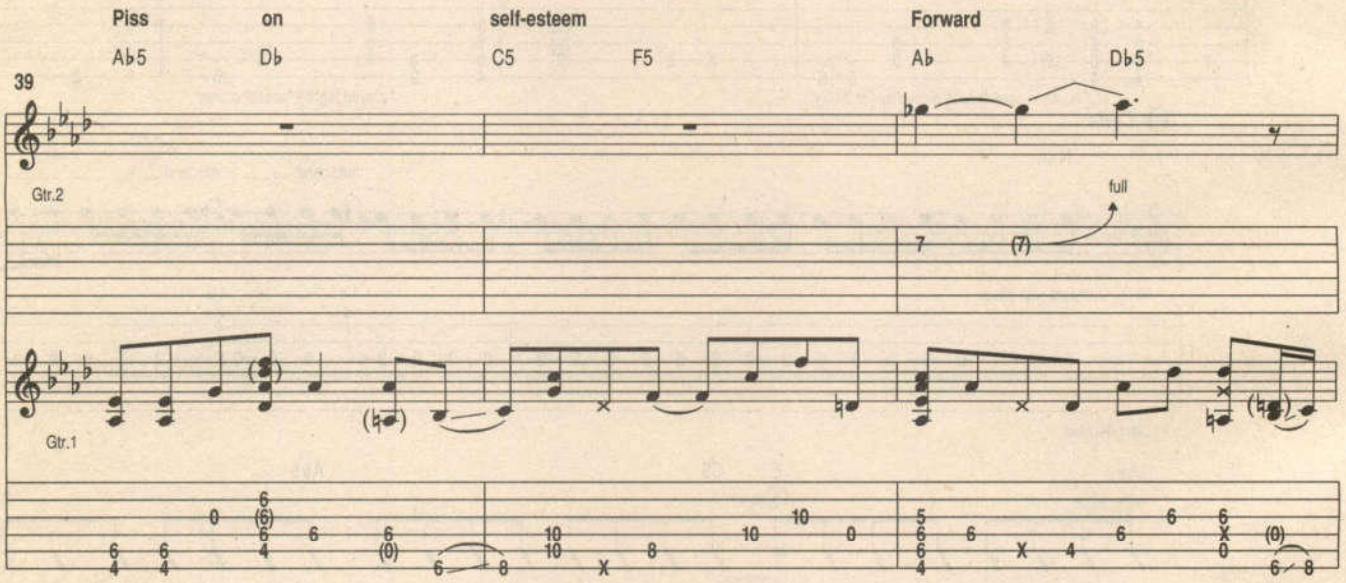
hold bend hold bend hold bend

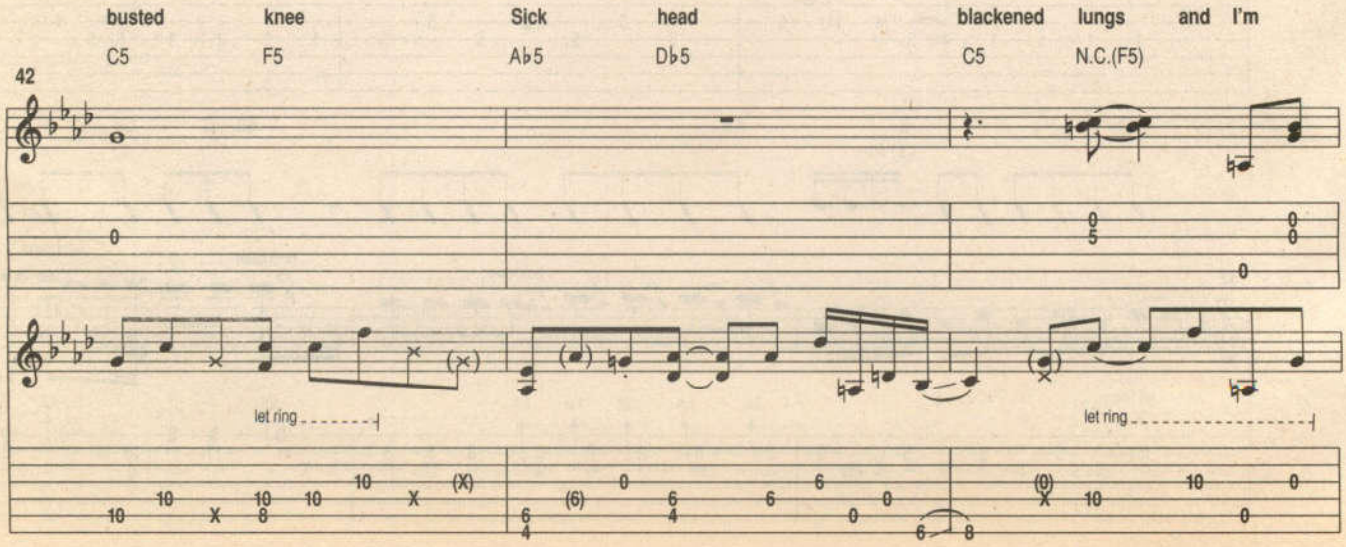
let ring

full full full full full full full full


end Rhy. Fig.2
A♭
C5
E N.H.
5 7 fr.
A♭
35
hold bend
hold bend
full
full
15

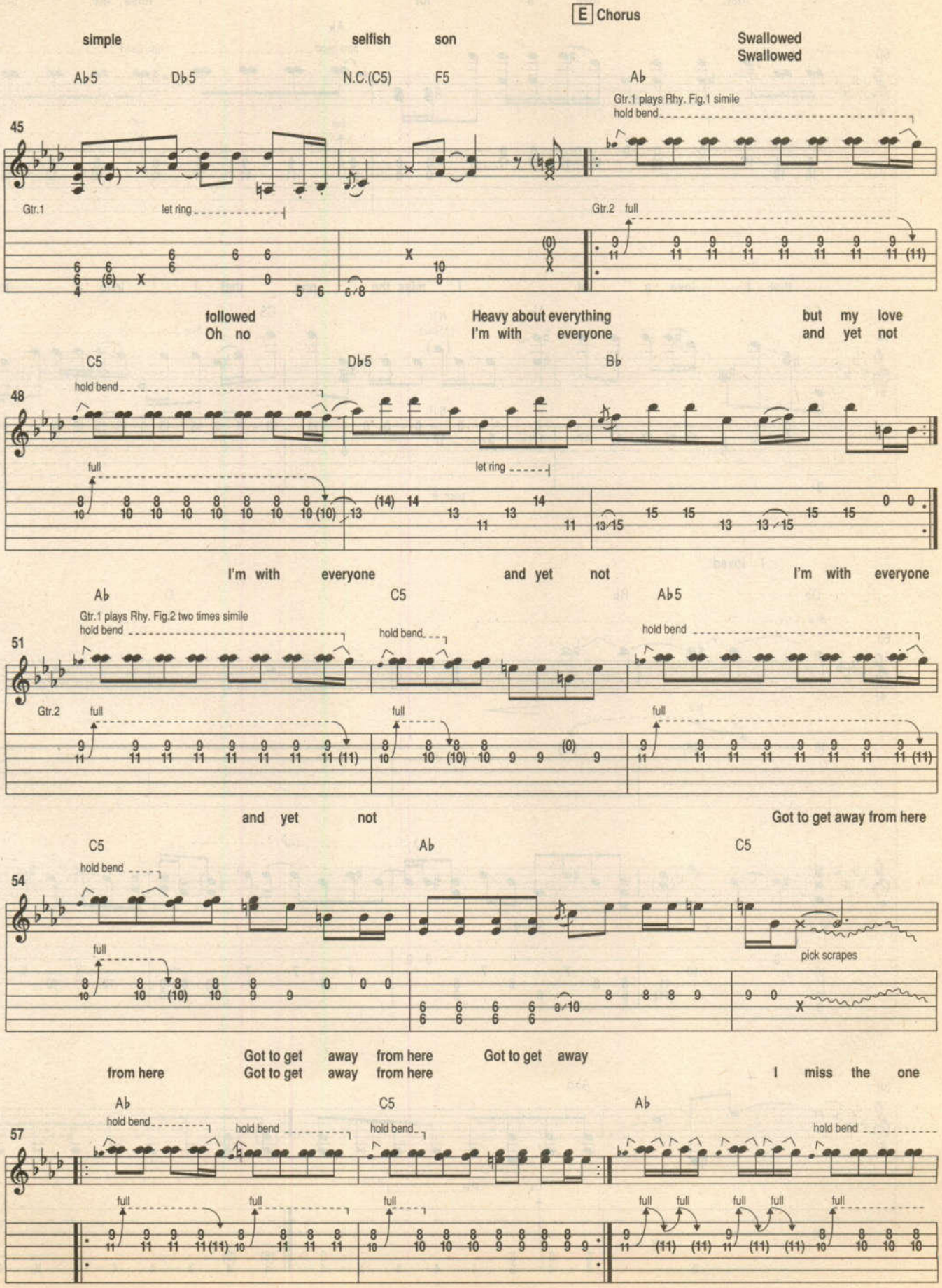
D 3rd Verse

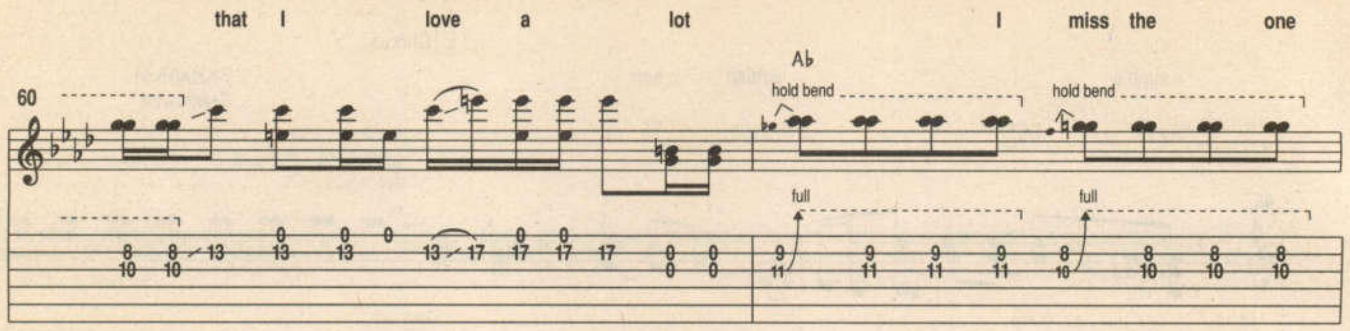

Piss on self-esteem Forward
A♭5 D♭ C5 F5 A♭ D♭5
39
Gtr.2
full
Gtr.1

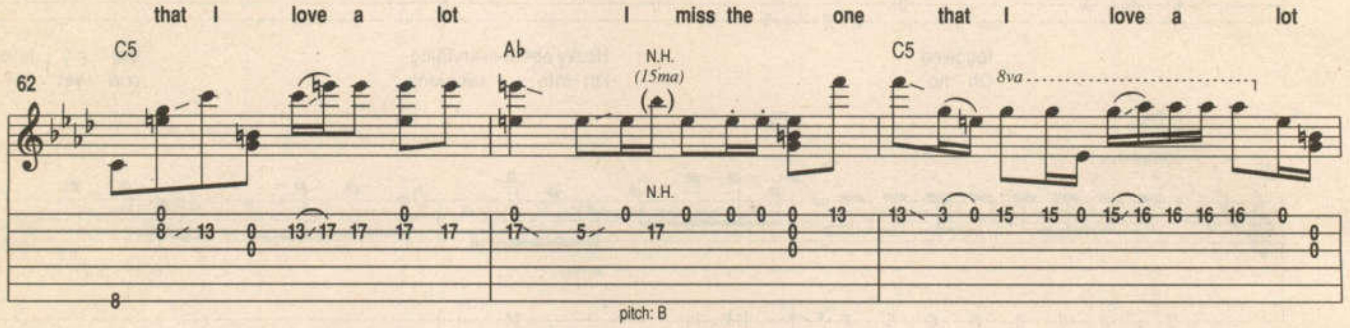

busted knee Sick head blackened lungs and I'm
C5 F5 A♭5 D♭5 C5 N.C.(F5)
42
let ring
let ring

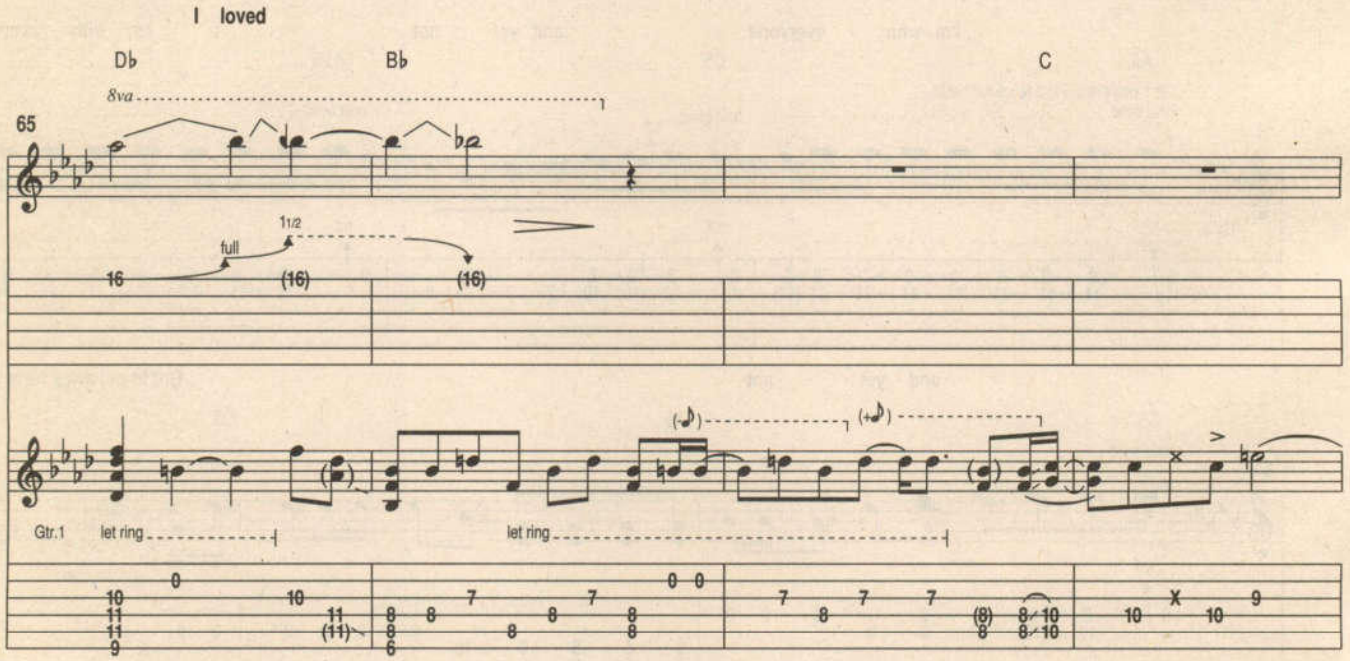
swallowed

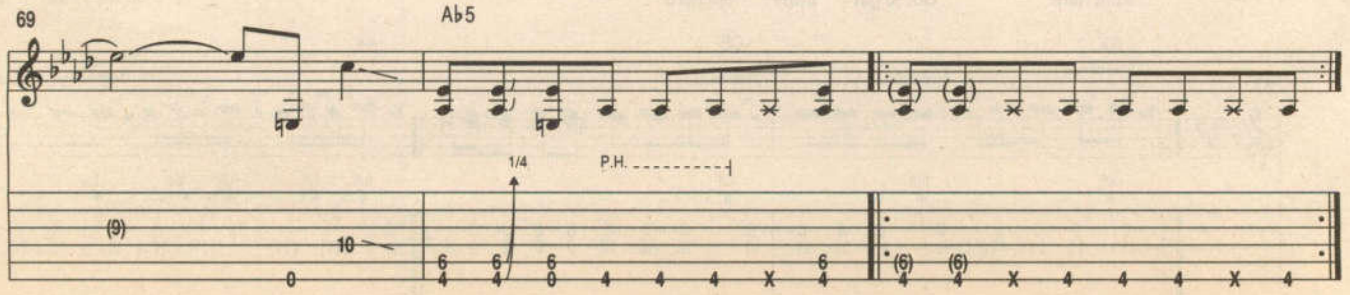
BUSH




that I love a lot I miss the one
60
A♭
hold bend
hold bend
full
full


that I love a lot I miss the one that I love a lot
62
C5
A♭
N.H.
(15ma)
C5
8va
N.H.
pitch: B


I loved
D♭
B♭
C
65
8va
full
1½
Gtr.1
let ring
let ring

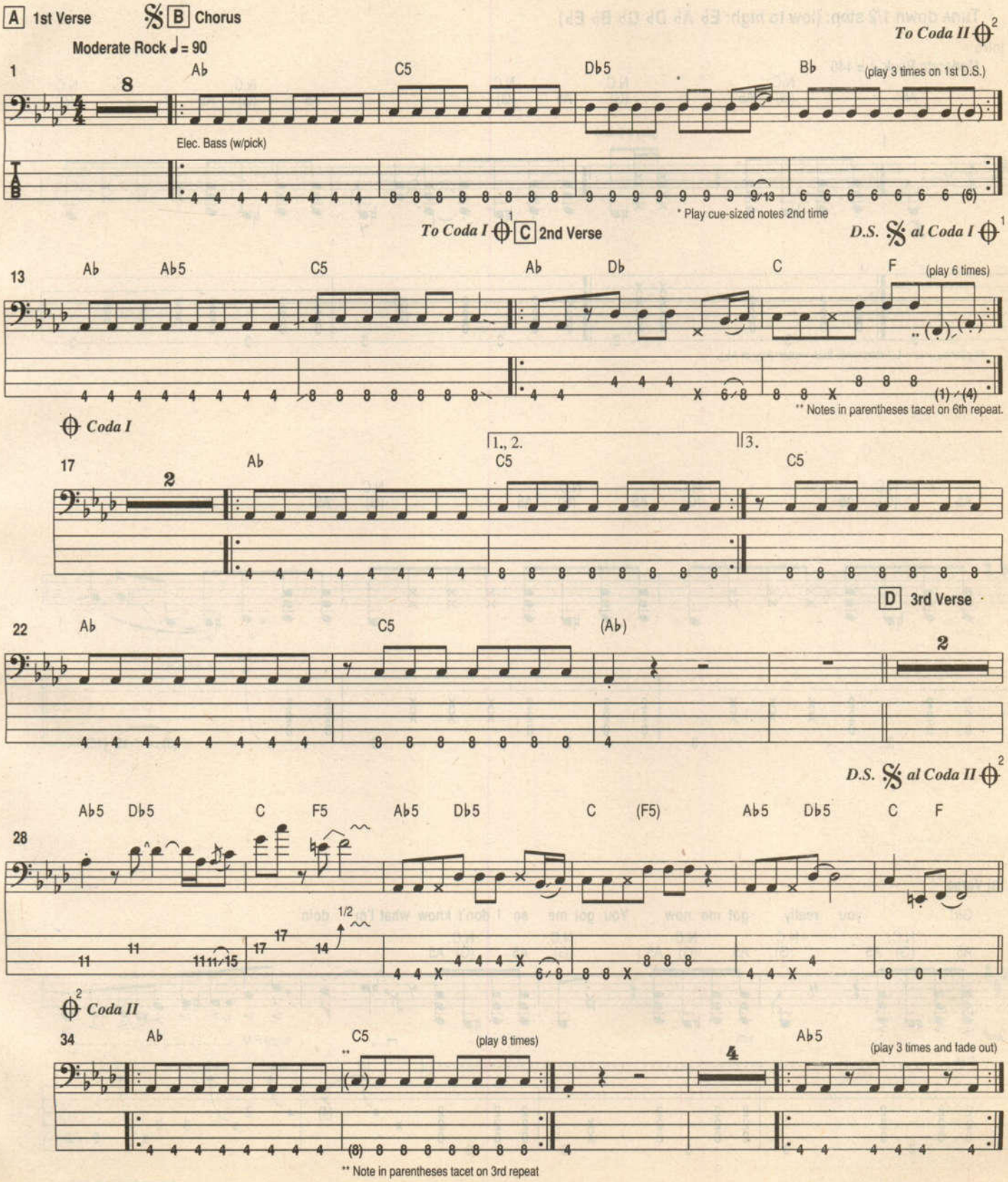

69
A♭5
1/4
P.H.

swallowed

bassline

BUSH

WORDS AND MUSIC BY GAVIN ROSSDALE
TRANSCRIBED BY JEFF PERRIN



As heard on Bush's Trauma/Interscope recording *Razorblade Suitcase*

©1996 Truly Soothing Elevator Music (BMI)/Mad Dog Winston Music (BMI). International copyright secured. All rights reserved.

you really got me

VAN HALEN

WORDS AND MUSIC BY RAY DAVIES
TRANSCRIBED BY ANDY ALEDORT

· Tune down 1/2 step: (low to high: E♭ A♭ D♭ G♭ B♭ E♭)

A Intro

Moderate Rock ♩ = 140

A5 N.C. (G) A5 N.C. (G) A5 N.C. (G) A5 N.C. (G) A5 N.C. (G)

(play 3 times)

* All pitches sound 1/2 step lower than written (key of A♭).

A5 N.C. (G) A5 N.C. (G) A5 N.C. (G) A5 N.C. (G) A5 N.C.

full

B 1st Verse

Girl you really got me now You got me so I don't know what I'm doin'

A5 N.C. (G) A5 N.C. (G) A5 N.C. (G) A5 N.C. (G) A5 N.C. (G) A5

sim. P.M. slight P.M.

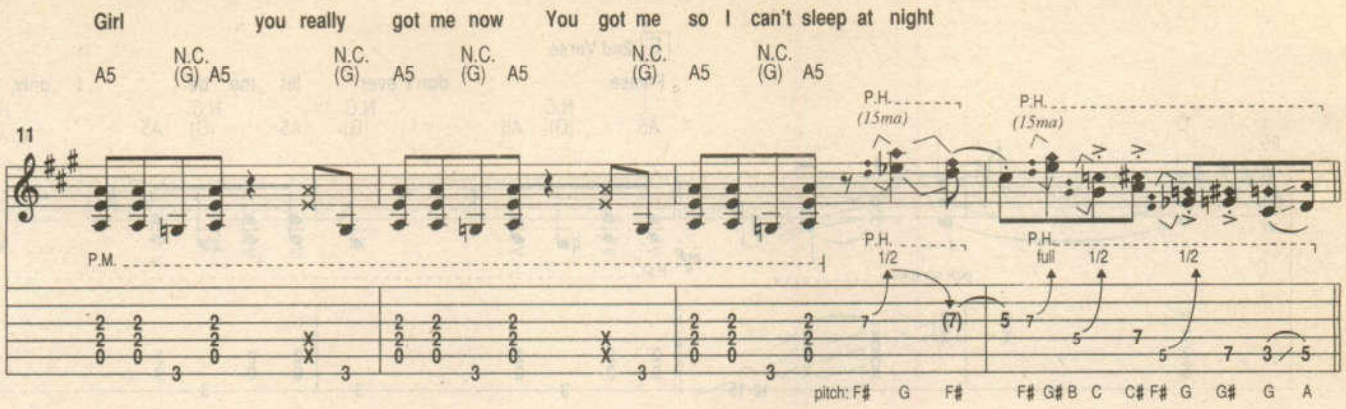
1/2 full 1/2 1/2

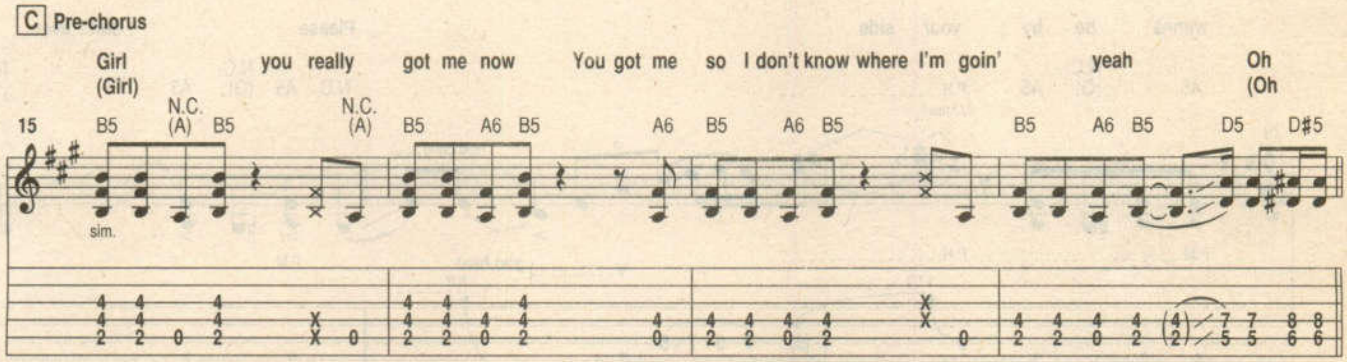
As heard on the Warner Bros. recording *Van Halen*

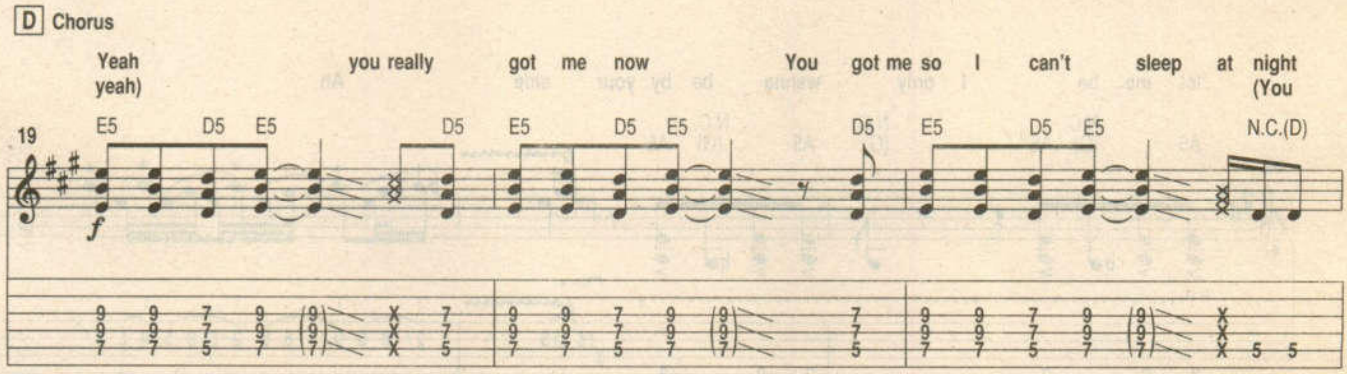
©1965 JayBoy Music Inc. administered by Golden Rule Music, Ltd. All rights reserved.

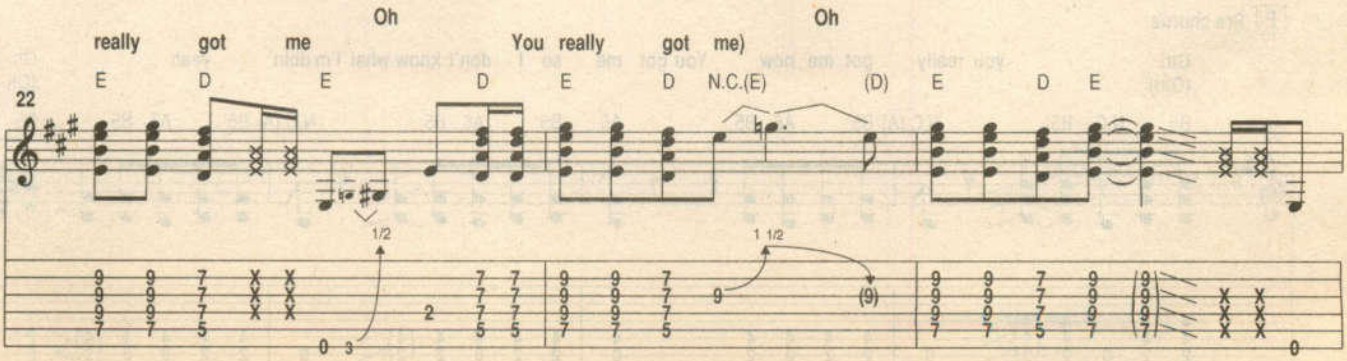
you really got me

VAN HALEN



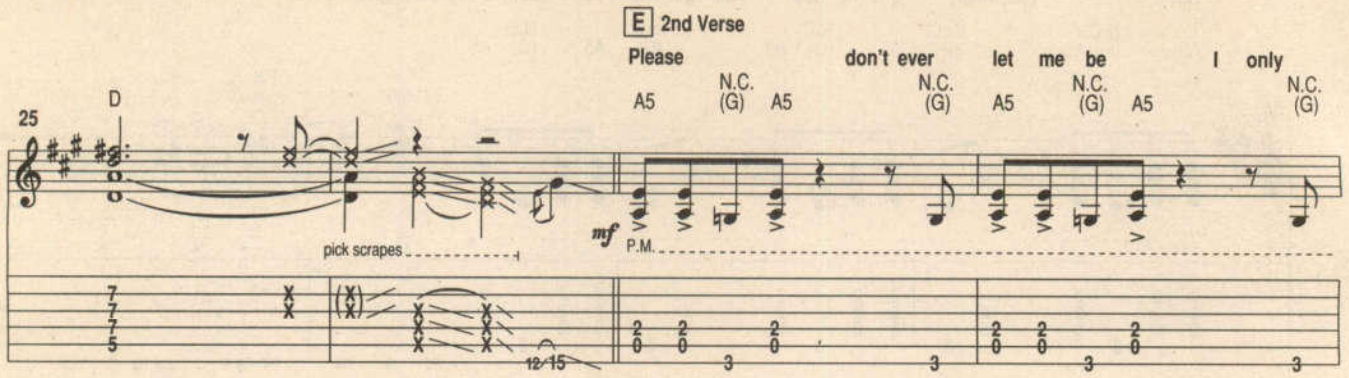


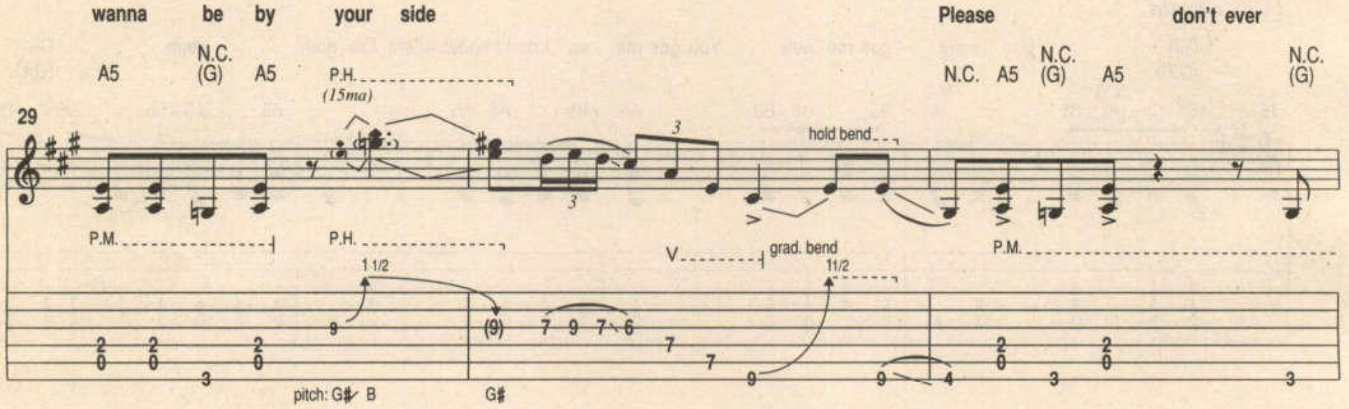


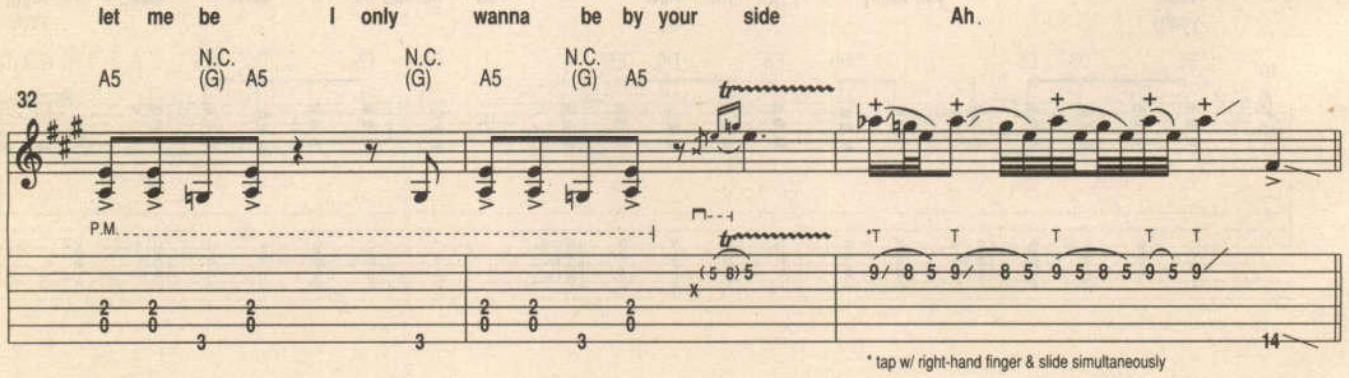


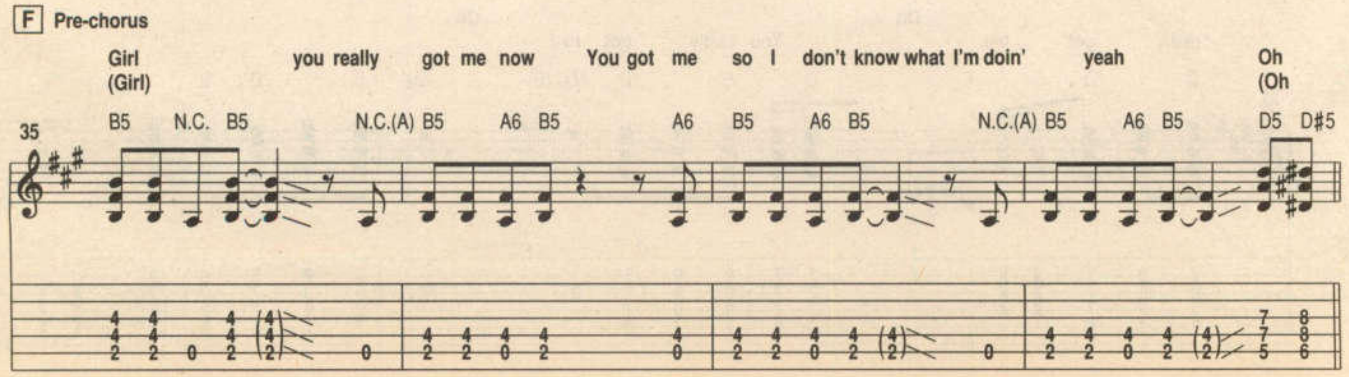
you really got me

VAN HALEN









you really got me

VAN HALEN

G Chorus

yeah yeah) You really got me now You got me so I can't sleep at night (You really got me Oh You

E D E D E D E D E D E D E D E D

39

f

really got me You really got me) Oh no no

E N.C. N.H. (8va) E D E D N.C.

43

N.H.

pick scrape grad. bend full

pitch: B E D

H Guitar Solo

47

* N.C.(A) (G) (A) (G) (A) (G) (A) (G)

full full full full full

* Chords implied by bass.

49

(A) (G) (A) (G)

full

50

(A) (G) (A) (G) (A) (G) (A) (G)

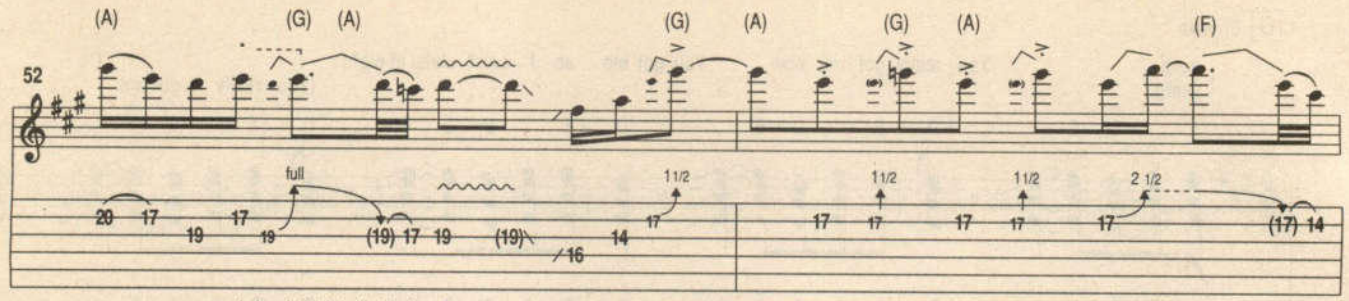
hold bend

full *T full grad. bend full full

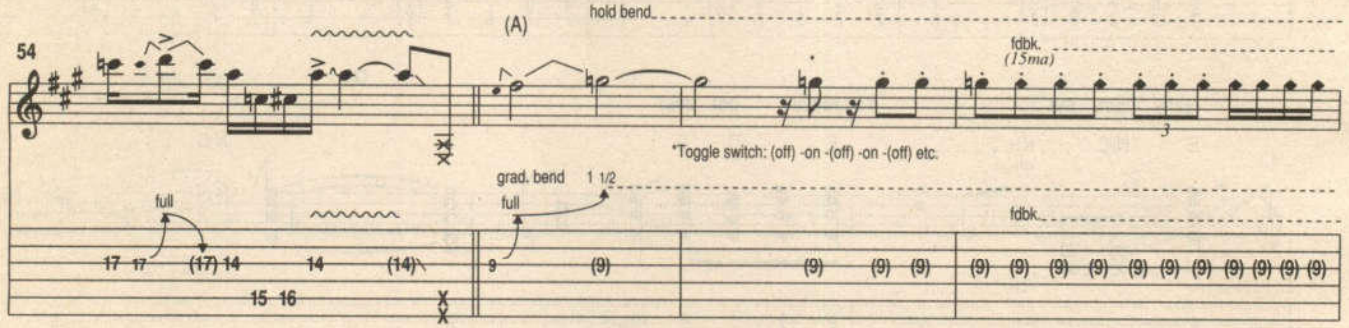
* tap pre-bent string

you really got me

VAN HALEN



* played slightly behind the beat

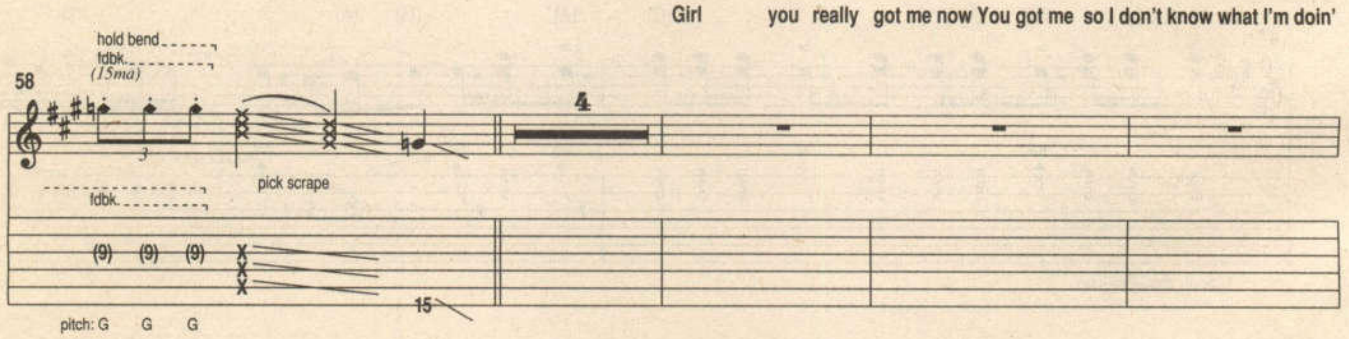


*Toggle switch: (off) -on -(off) -on -(off) etc.

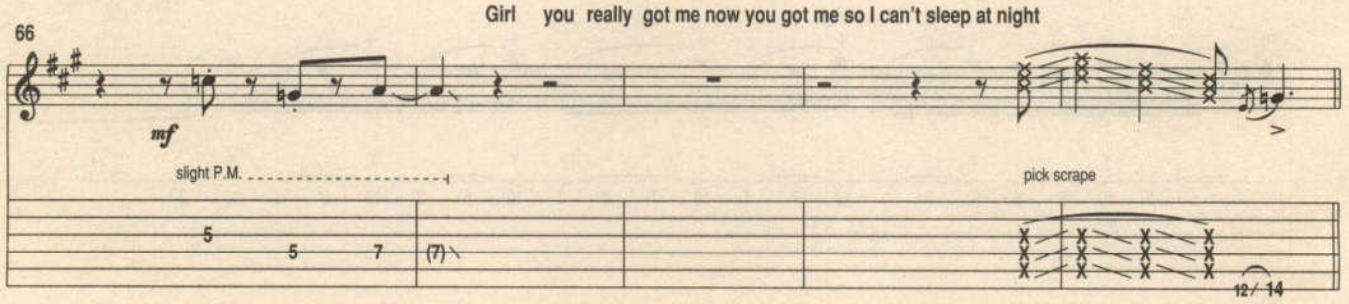
*While sustaining bent note, flick toggle switch between "off" and "on" positions so that the notes will sound in the specified rhythm.

I Breakdown (w/ vocal ad lib)

Girl you really got me now You got me so I don't know what I'm doin'

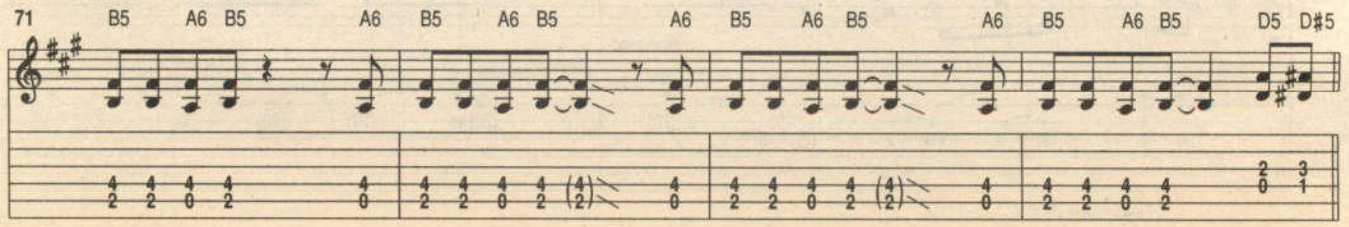


Girl you really got me now you got me so I can't sleep at night



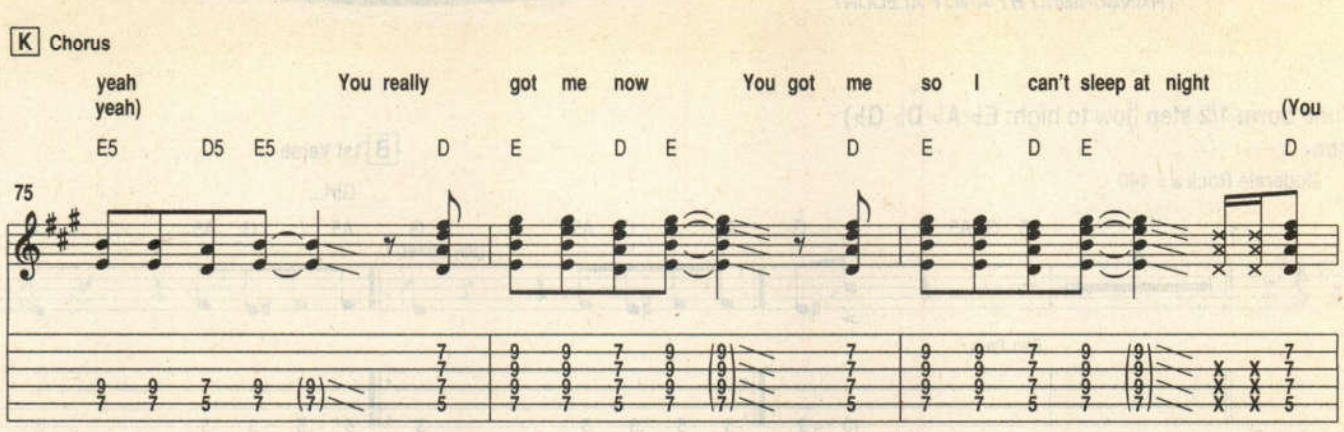
J Pre-Chorus

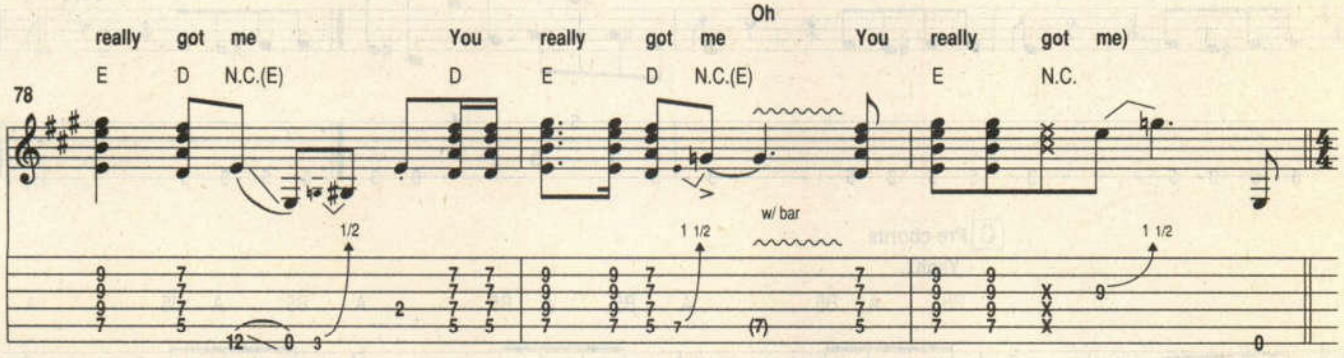
Girl (Girl) you really got me now You got me so I don't know where I'm goin' yeah Oh (Oh

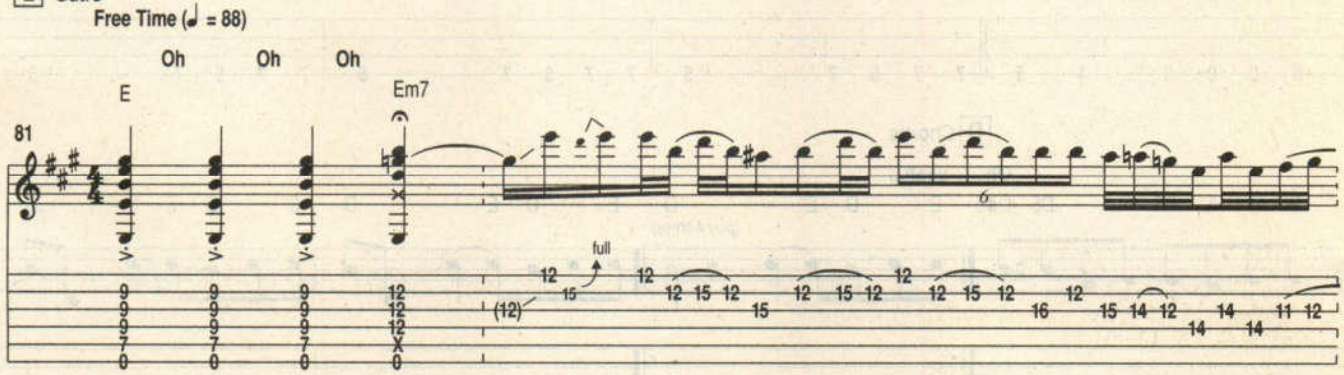


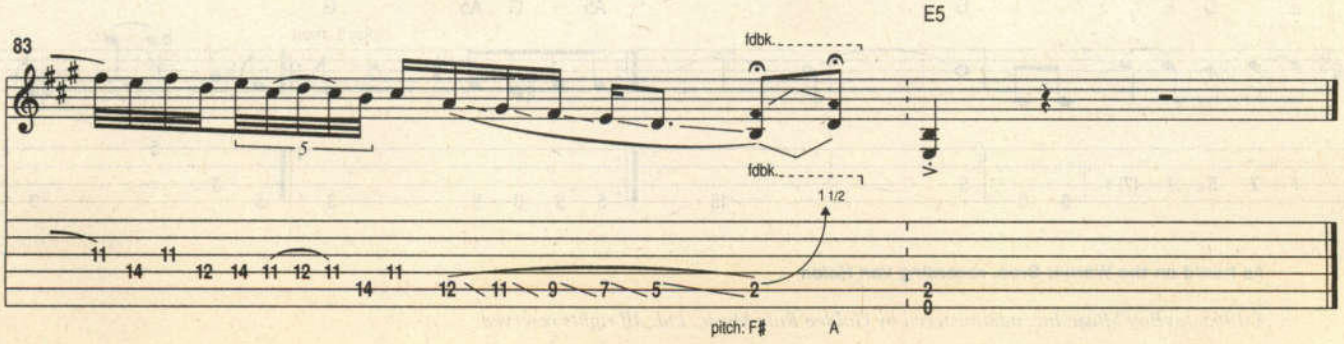
you really got me

VAN HALEN









you really got me bassline

VAN HALEN

WORDS AND MUSIC BY RAY DAVIES
TRANSCRIBED BY ANDY ALEDORT

· Tune down 1/2 step (low to high: E♭ A♭ D♭ G♭)

A Intro

Moderate Rock ♩ = 140

1 3 A5 G A5 G A5 G A5 G (play 4 times) A5 G A5 G

Elec. Bass

* All pitches sound 1/2 step lower than written (key of A♭).

7 A5 G A5 G A5 G A5 A5 G A5 G (play 3 times)

B 1st Verse

Girl...

C Pre-chorus

Yeah...

11 B5 A B5 A B5 A B5 A B5 A B5 A

D Chorus

Oh yeah...

15 B5 A B5 D5 D#5 E D E D (play 4 times) E D E D E D E D

E 2nd Verse

Please...

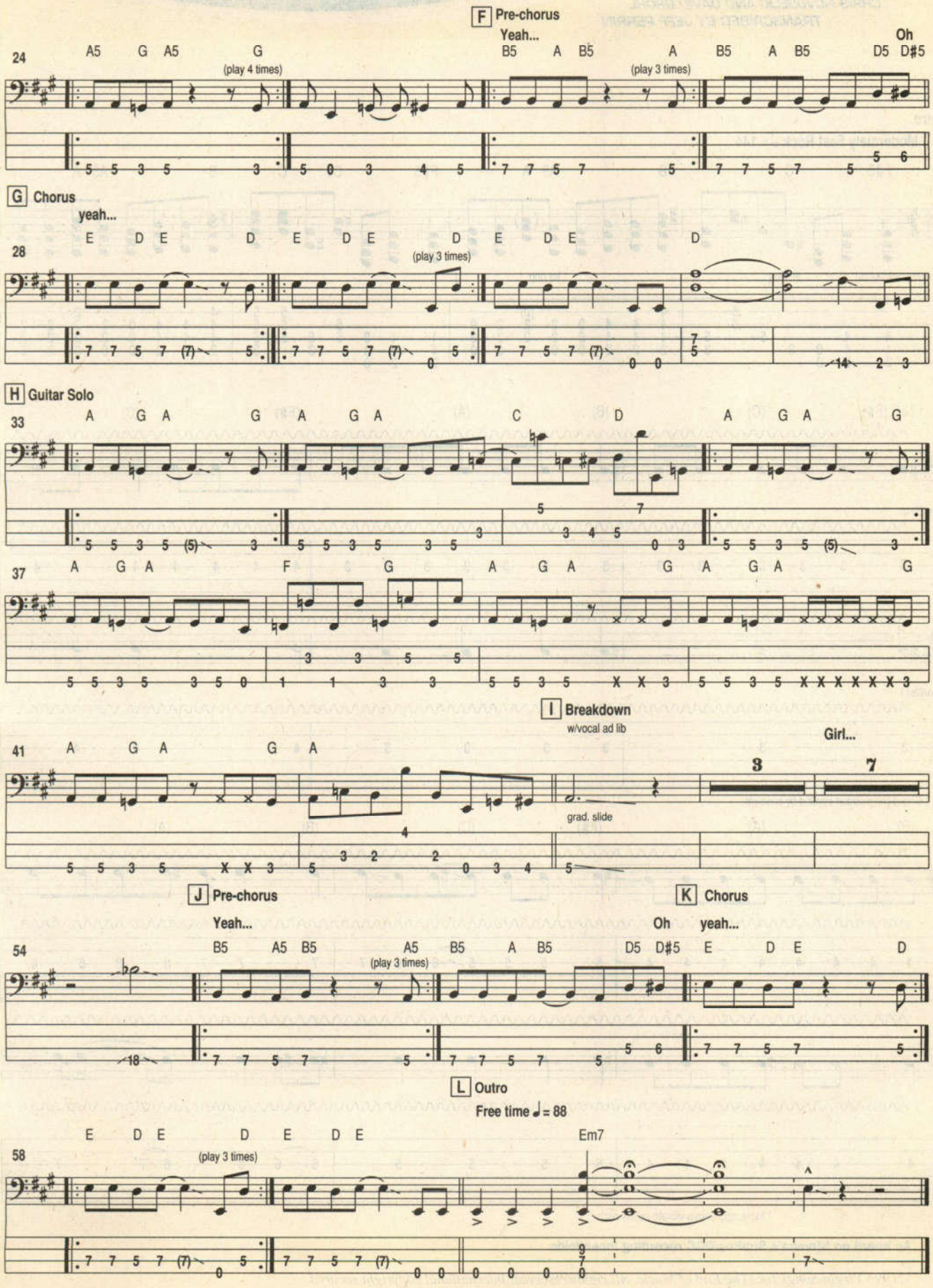
19 E D E D A5 G A5 G (play 3 times)

As heard on the Warner Bros. recording *Van Halen*

©1965 JayBoy Music Inc. administered by Golden Rule Music, Ltd. All rights reserved.

you really got me

VAN HALEN



aneurysm

NIRVANA

WORDS AND MUSIC BY KURT COBAIN,
CHRIS NOVOSELIC AND DAVID GROHL
TRANSCRIBED BY JEFF PERRIN

A Intro

Moderately Fast Rock ♩= 144

1 F#5 C B A5 A F#5 C5 C B A5 A

Gtr.1 (clean, w/chorus) let ring let ring

5 * N.C.(F#) (C) (B) (A) (F#) (C)

Gtr.1 (w/dist.)

Gtr.2 (w/dist.)

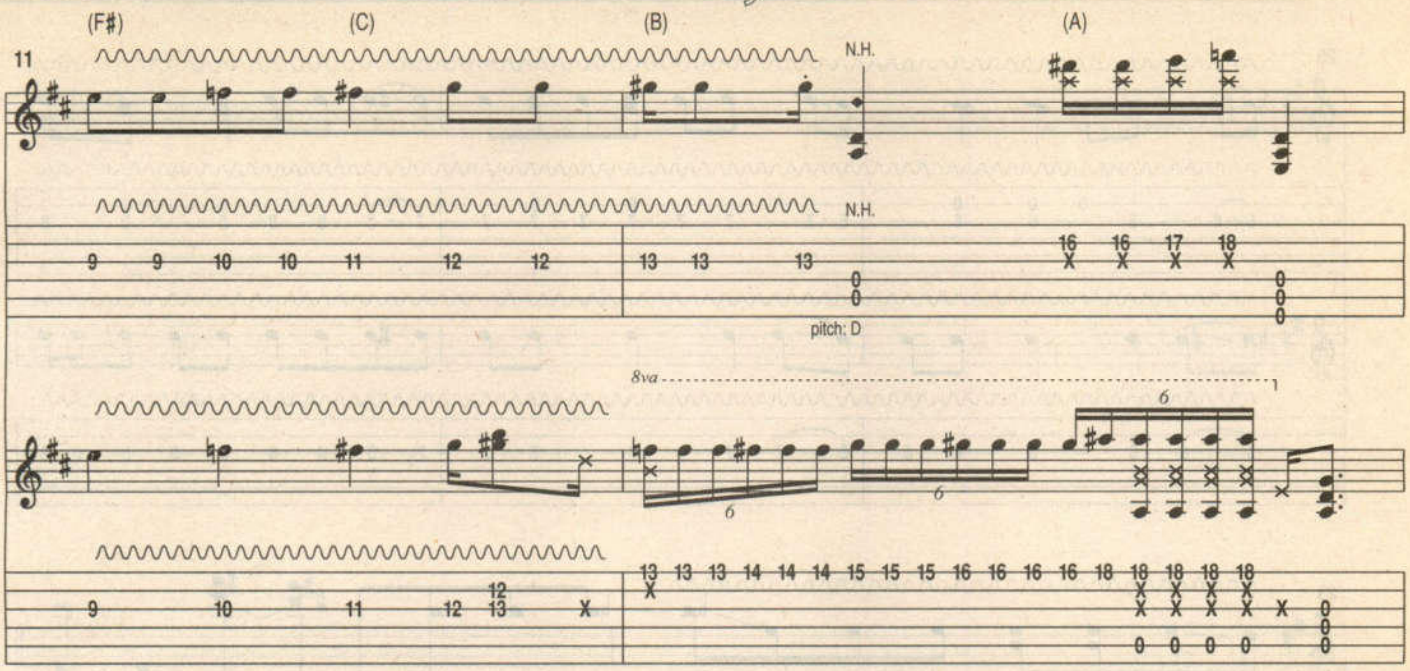
* Chord progression implied by bass gtr.

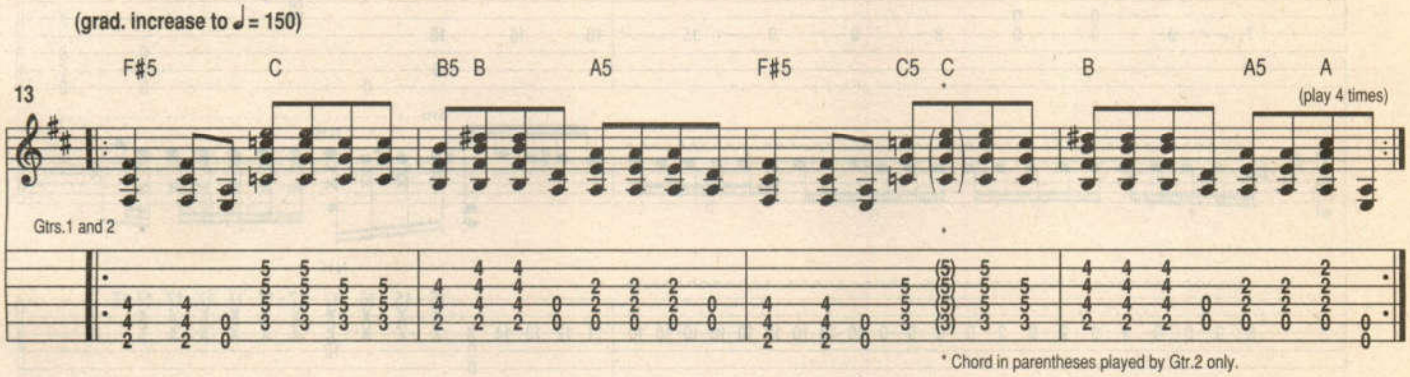
8 (B) (A) (F#) (C) (B) (A)

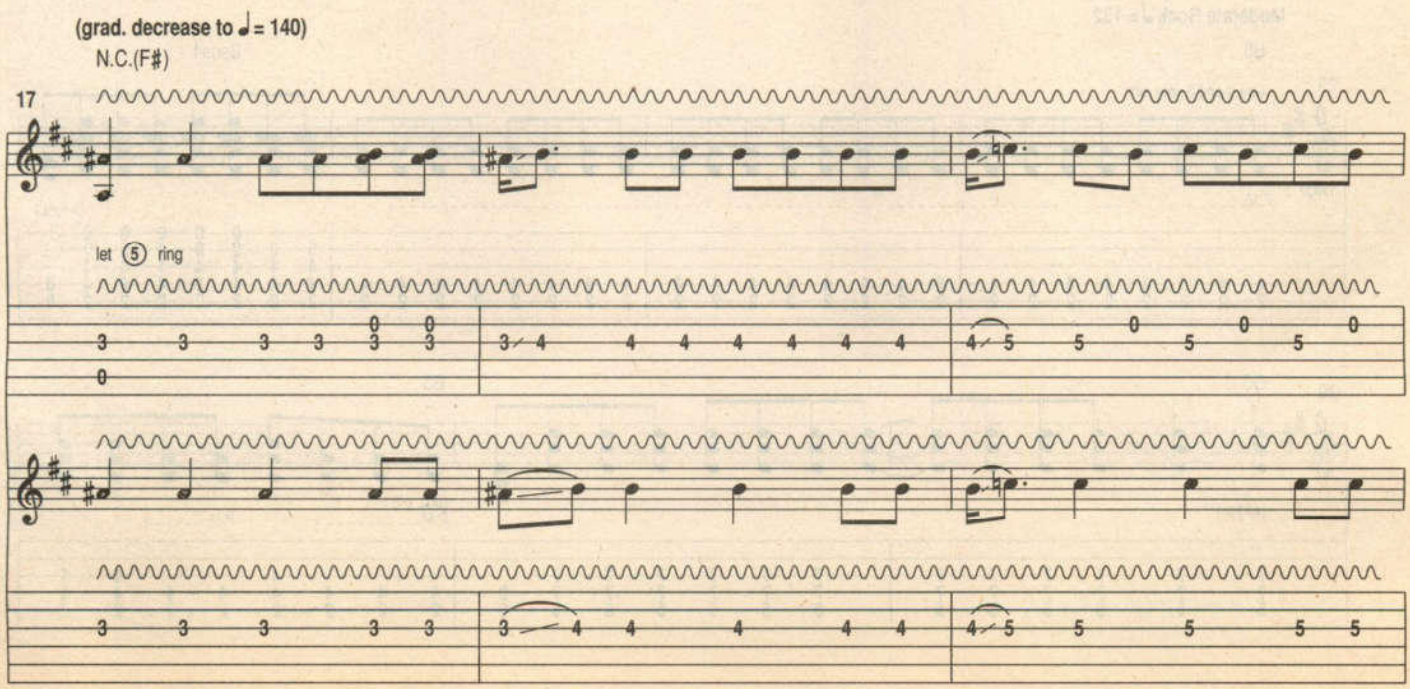
* More aggressive vibrato raises pitch.

As heard on Nirvana's SubPop/DGC recording *Incesticide*

©1996 Virgin Songs Inc./The End of Music. All rights reserved. International copyright secured.


(F#)
(C)
(B)
(A)
11
N.H.
pitch: D
8va


(grad. increase to ♩= 150)
13
F#5
C
B5 B
A5
F#5
C5 C
B
A5 A
(play 4 times)
Gtrs.1 and 2
* Chord in parentheses played by Gtr.2 only.


(grad. decrease to ♩= 140)
N.C.(F#)
17
let 5 ring

20

23

full

8va

N.H.

pitch: D

* pull string off fretboard

Moderate Rock ♩= 132

B5

Bsus4

25

Gtrs.1 and 2 (dist. off)

mp

P.M.

(w/dist.)

29

D5

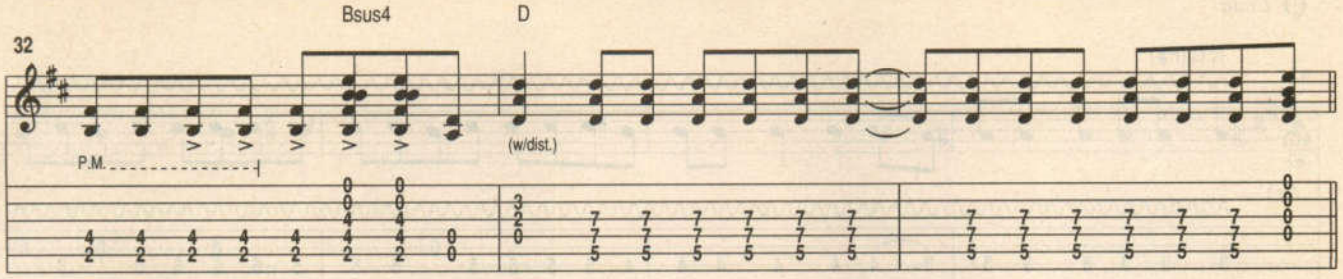
B5

(w/dist.)

(dist. off)

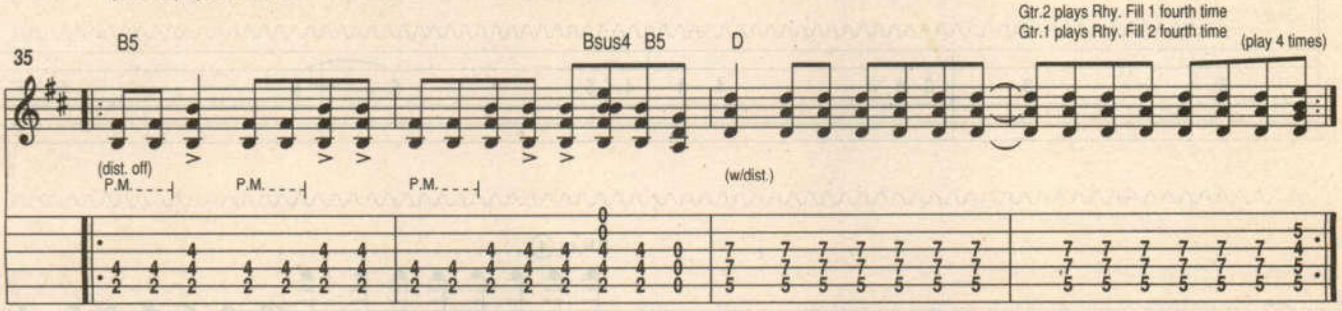
P.M.

P.M.



𝄋 B Verses

Come on over and do the twist Ah ha
All that I do and have a fit Ah ha
Love is so much you make me sick Ah ha
But come on over and do the twist Ah ha
(on D.S.) (Oh come on over and shoot the shit)

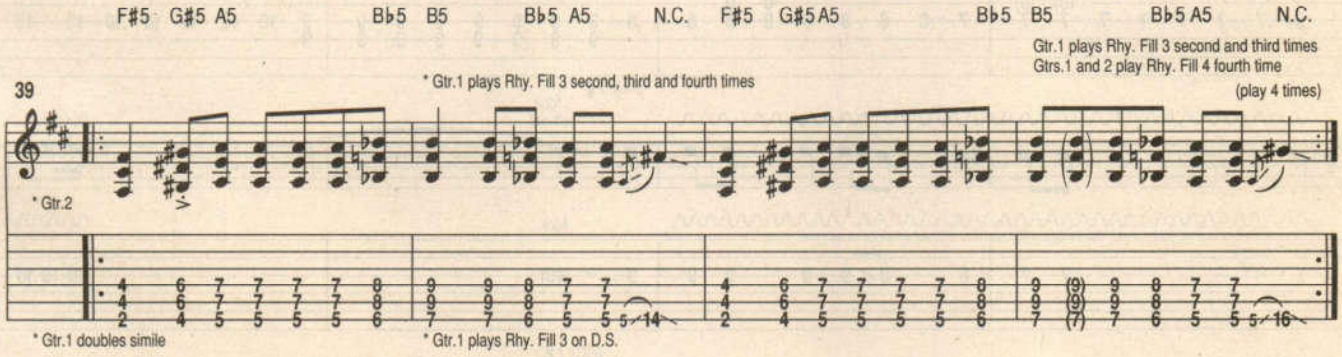


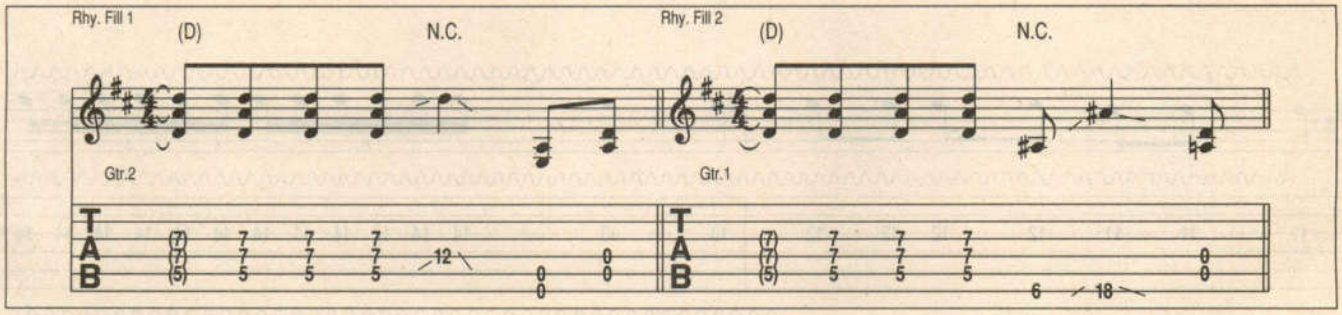
(4th time) *D.S.* 𝄋 *al Coda* ⊕

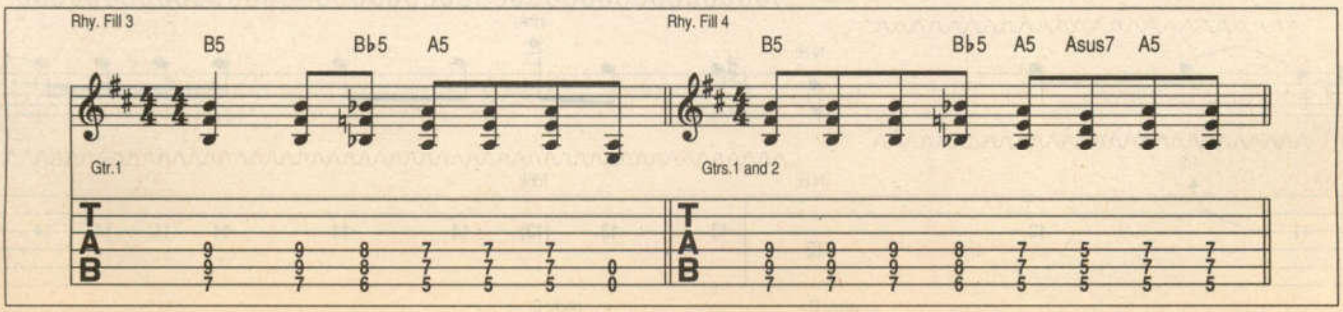
(4th time on D.S.) *To Coda* ⊕

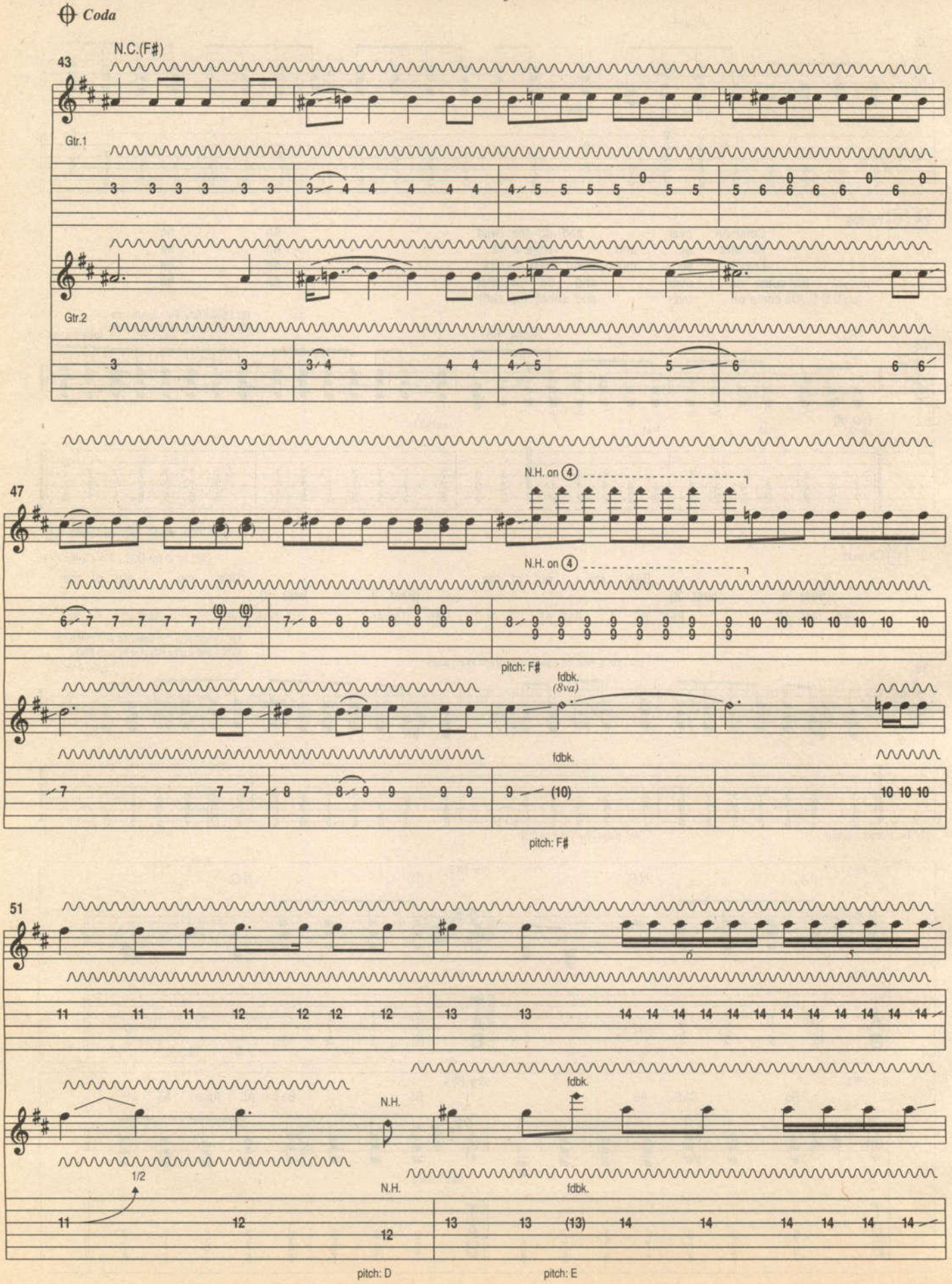
C Chorus

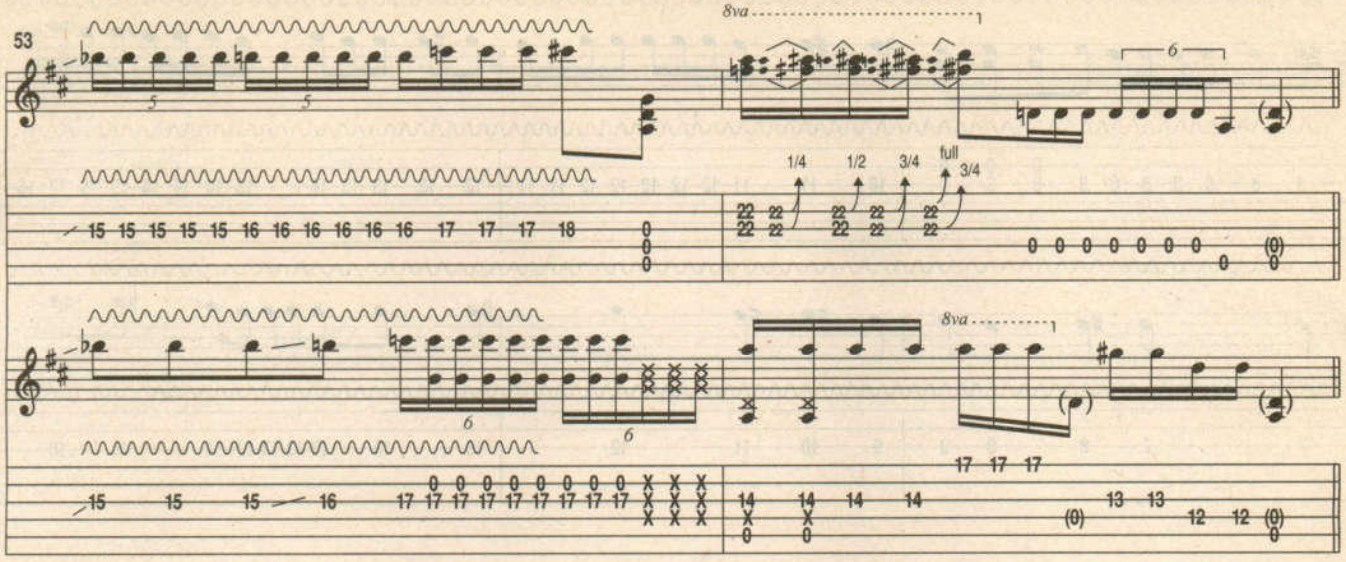
Beat me out of me Beat me out of me
(Beat it beat it) (Beat it beat it)
F♯5 G♯5 A5 B♭5 B5 B♭5 A5 N.C. F♯5 G♯5 A5 B♭5 B5 B♭5 A5 N.C.



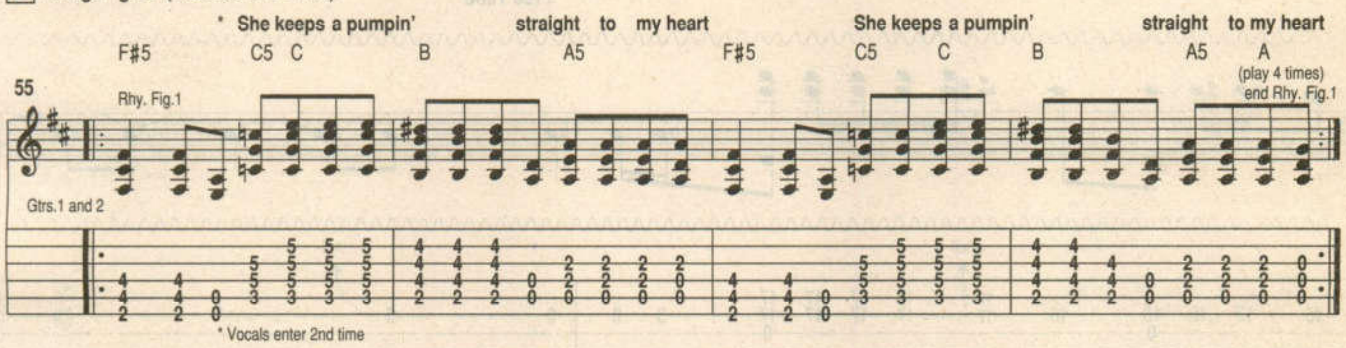


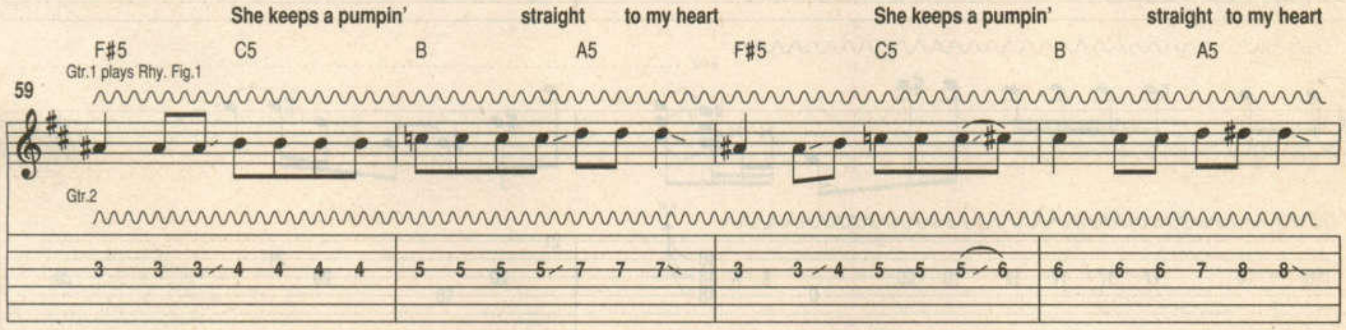


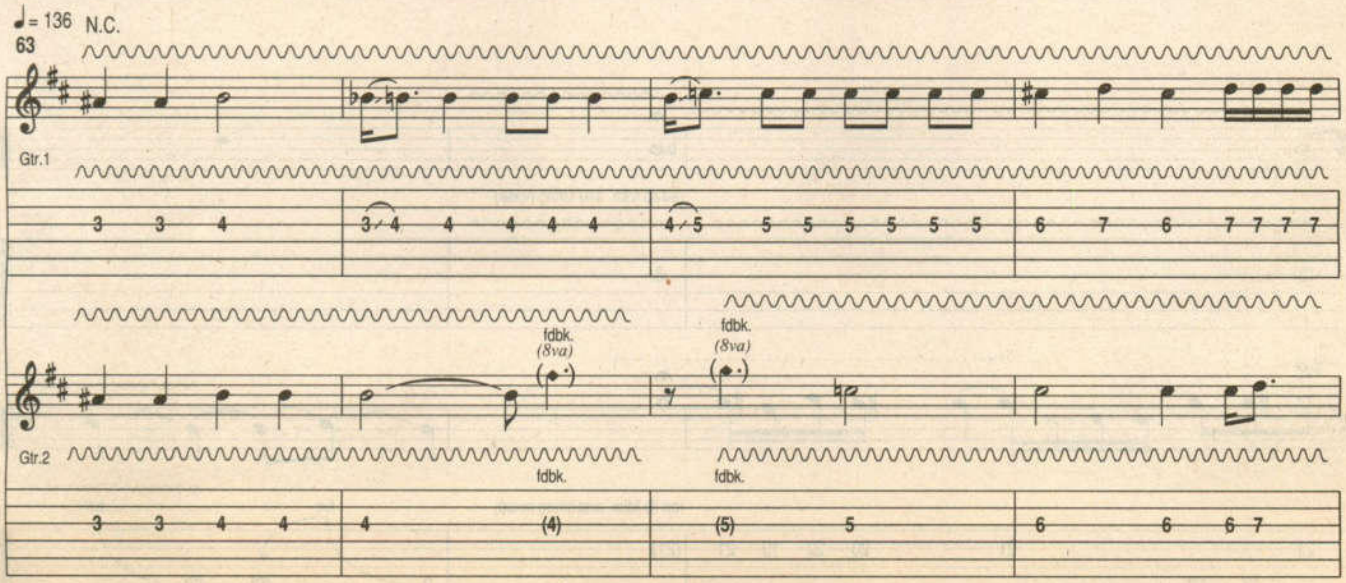

Coda
43
N.C.(F#)
Gtr.1
Gtr.2
47
N.H. on 4
N.H. on 4
pitch: F#
fdbk.
(8va)
fdbk.
pitch: F#
51
N.H.
fdbk.
1/2
N.H.
fdbk.
pitch: D
pitch: E

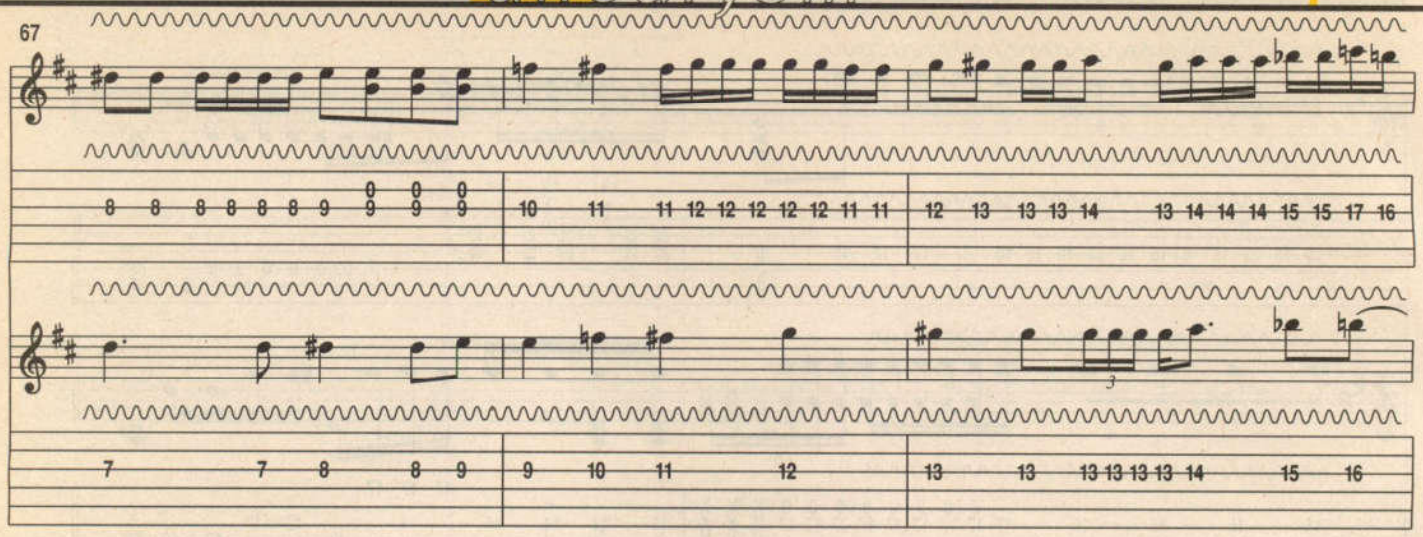


D Bridge grad. (increase to ♩= 150)

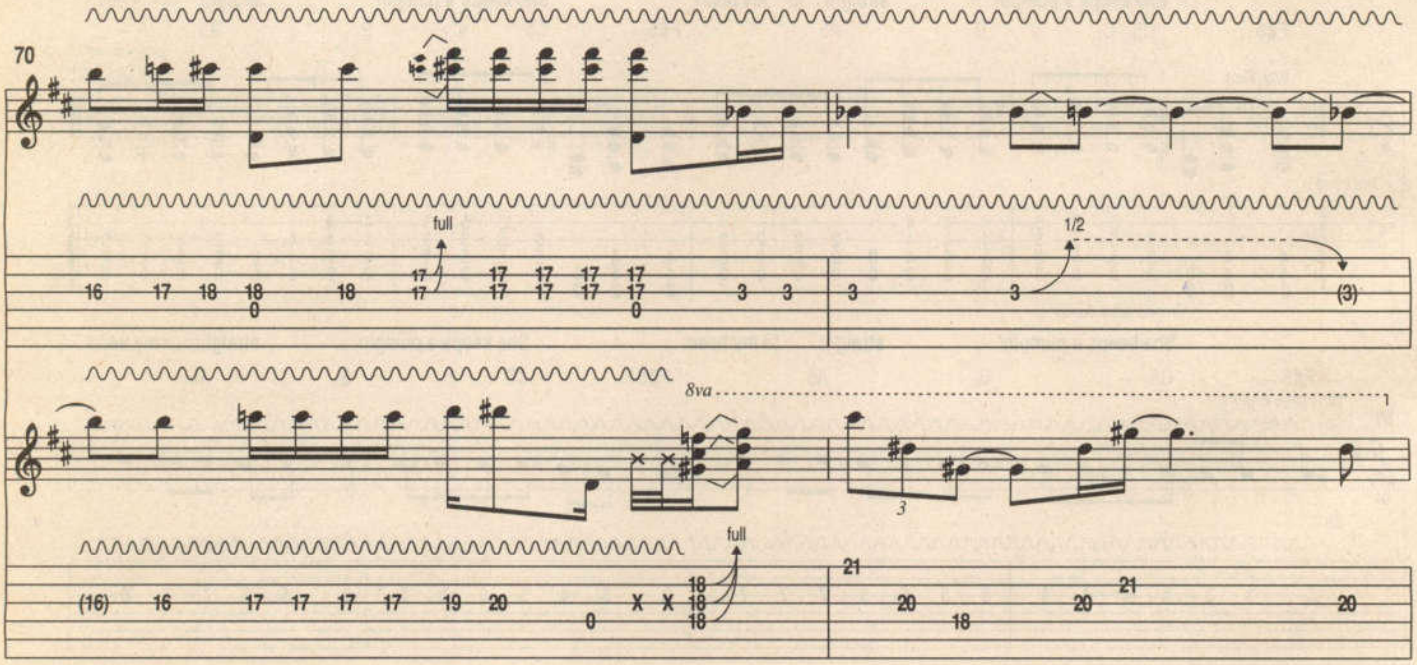


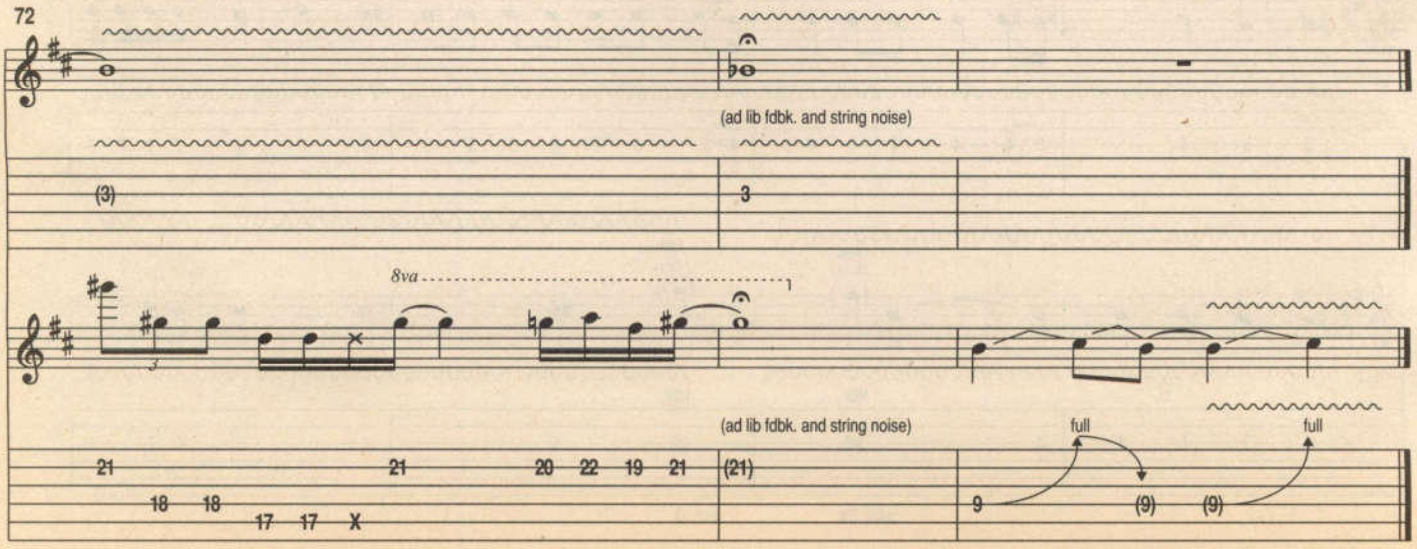






Free Time


full
1/2
8va
full

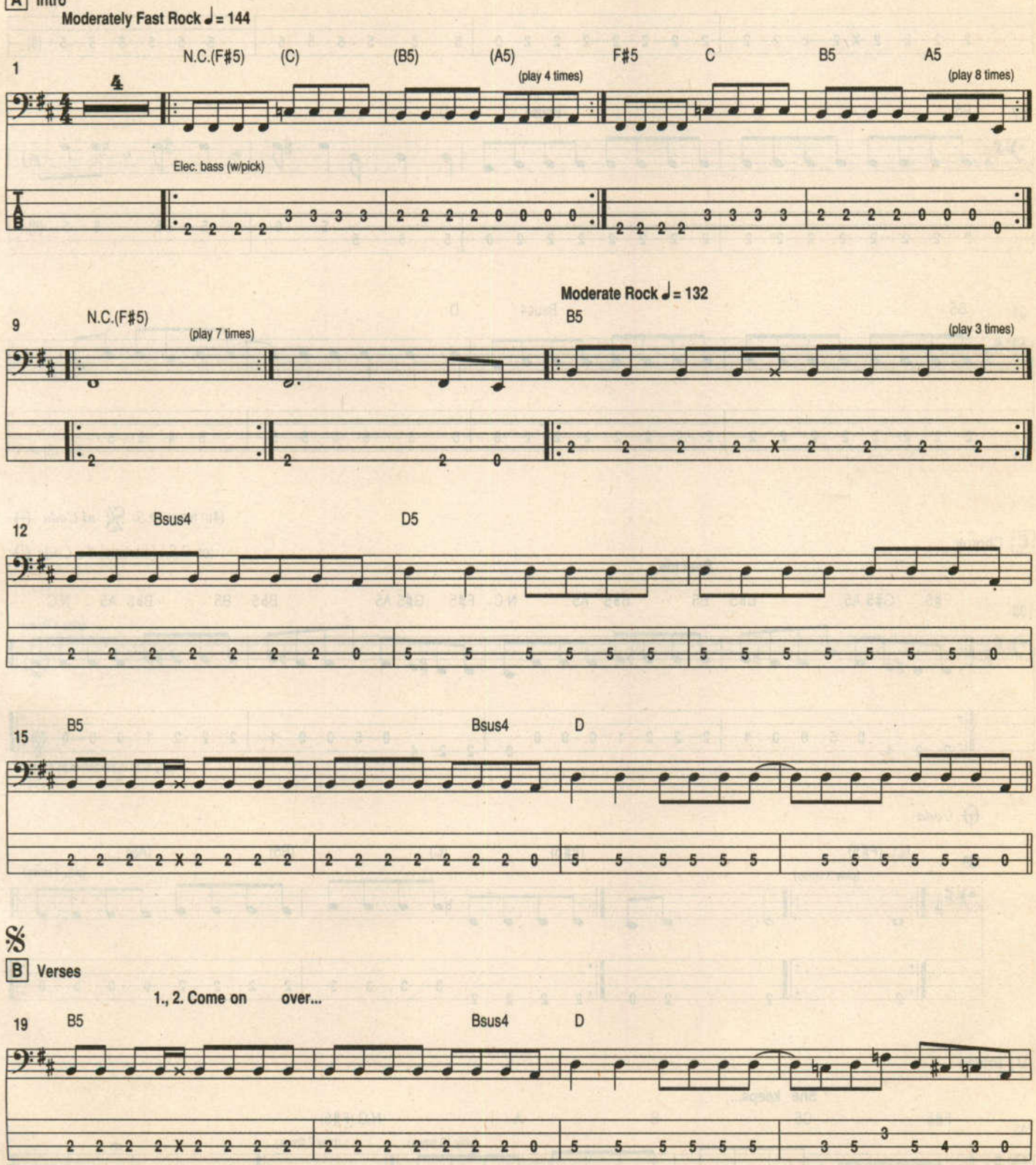

(ad lib fdbk. and string noise)
8va
(ad lib fdbk. and string noise)
full
full

bassline

aneurysm

NIRVANA

WORDS AND MUSIC BY KURT COBAIN,
CHRIS NOVOSELIC AND DAVID GROHL
TRANSCRIBED BY JEFF PERRIN



As heard on Nirvana's SubPop/DGC recording *Incesticide*

©1996 Virgin Songs Inc./The End of Music. All rights reserved. International copyright secured.

23 B5 Bsus4 D

27 B5 Bsus4 D

31 B5 Bsus4 D

(4th time) *D.S.* 𝄋 *al Coda* ⊕

(on D.S.) (4th time) *To Coda* ⊕

C Chorus

Beat me...

35 F♯5 G♯5 A5 B♭5 B5 B♭5 A5 N.C. F♯5 G♯5 A5 B♭5 B5 B♭5 A5 N.C.

(play 4 times)

* play note in parentheses 4th time

⊕ *Coda*

39 N.C.(F♯5) (play 3 times) (F♯5) (C) (B5) (A5) (play 4 times)

D Bridge

* She keeps...

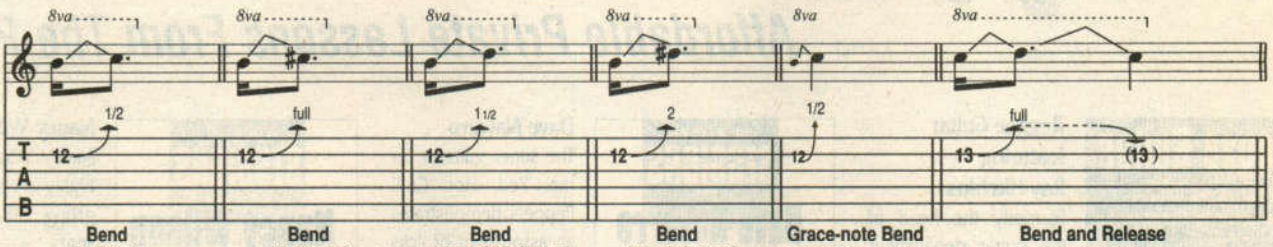
43 F♯5 C5 B A N.C.(F♯5)

(play 10 times) (play 7 times)

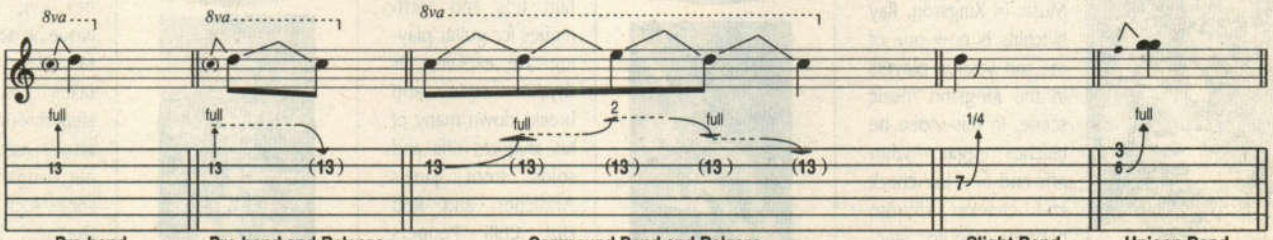
(play repeats simile)

* Vocals enter 2nd time

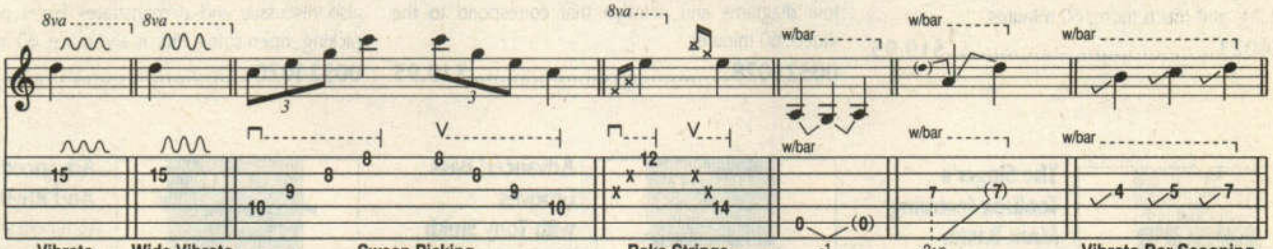
notation guide



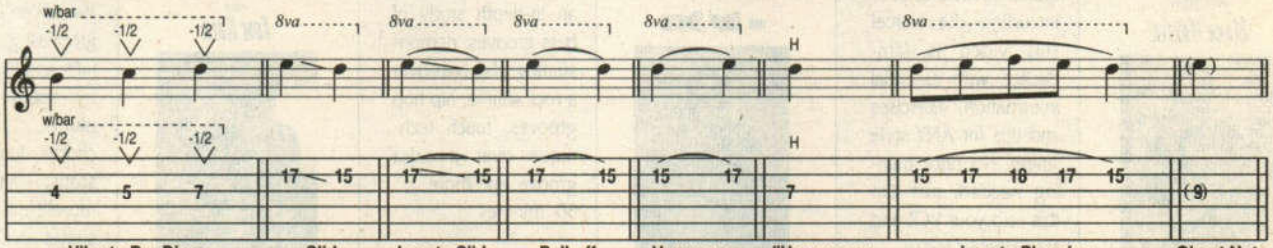
Bend (half step) · **Bend** (whole step) · **Bend** (one-and-a-half steps) · **Bend** (two whole steps) · **Grace-note Bend** · **Bend and Release**



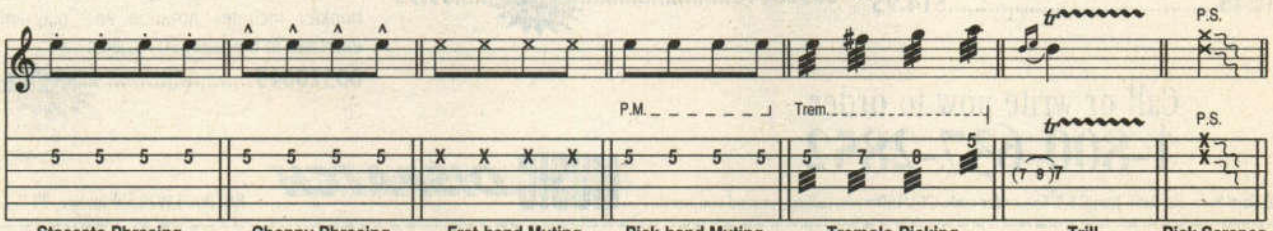
Pre-bend (string bent before picking) · **Pre-bend and Release** (reverse bend) · **Compound Bend and Release** (first note picked only) · **Slight Bend** (microtone) · **Unison Bend**



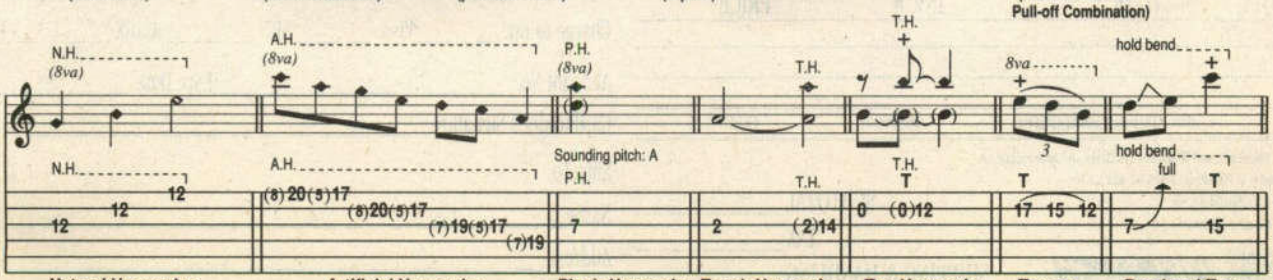
Vibrato · **Wide Vibrato** · **Sweep Picking** · **Rake Strings** · **Vibrato Bar Dive and Return** · **Vibrato Bar Pre-dive and Return** · **Vibrato Bar Scooping**



Vibrato Bar Dips · **Slide** (both notes picked) · **Legato Slide** (first note picked only) · **Pull-off** (first note picked only) · **Hammer-on** (first note picked only) · **"Hammer-on From Nowhere"** (left-hand tap) · **Legato Phrasing** (first note picked only) · **Ghost Note**



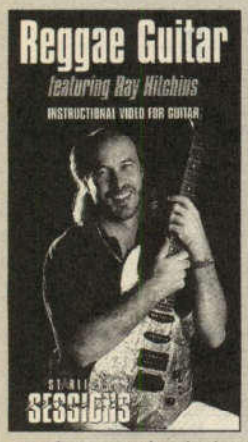
Staccato Phrasing (short notes) · **Choppy Phrasing** (extreme staccato) · **Fret-hand Muting** (percussive tone) · **Pick-hand Muting** (w/palm) · **Tremolo Picking** · **Trill** (Fast Hammer-on/ Pull-off Combination) · **Pick Scrapes**



Natural Harmonics (open strings) · **Artificial Harmonics** (l.h. fret positions indicated in parentheses) · **Pinch Harmonic** (with pick) (overtone of 5th generated) · **Touch Harmonic** · **Tap Harmonic** · **Tap-on Technique** · **Bend and Tap-on Technique**

ST★RLICKS Videos

Affordable Private Lessons From The Pros!



Reggae Guitar featuring Ray Hitchins

Formerly the head of the guitar department at the Jamaica School of Music in Kingston, Ray Hitchins is now one of the top session players in the Kingston music scene. In this video he teaches reggae rhythm riffs and fills, the check and checker rhythm patterns, tenuto, staccato, dummy strokes, broken chords, double stops, fingerpicking, and much more. 60 minutes

00324023.....$19.95

Dave Navarro

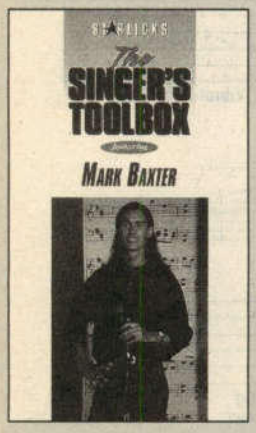
The super guitarist for the Red Hot Chili Peppers demonstrates an assortment of licks and solos with important tips and techniques for guitar playing. He explains his rhythm style and breaks down many of his favorites riffs and solos from Jane's Addiction and Red Hot Chili Peppers tunes. The accompanying booklet includes easy-to-follow diagrams and notation that correspond to the video. 60 minutes

00324028.....$19.95

Nancy Wilson

Nancy Wilson of the highly acclaimed rock groug HEART, presents a rare and insightful glimpse of her style and technique on acoustic guitar. Nancy carefully takes you step-by-step through a spectacular assortment of her most popular songs such as, "These Dreams," "Dreamboat Annie," "Dog and Butterfly," and much more. Nancy also discusses and demonstrates finger picking, flat picking, open string chords and more. 60 minutes

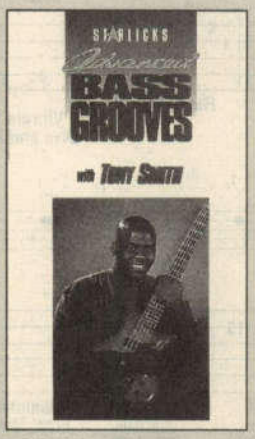
00324020.....$19.95



The Singer's Toolbox featuring Mark Baxter

Every instrument requires maintenance – including the voice! This video is jam-packed with essential information, exercises and tips for ANY style singer. No prior training needed, just slip this into your VCR and start singing today. 50 minutes

00320048.....$14.95



Advanced Bass Grooves with Tony Smith

Bass guitar innovator Tony Smith presents an in-depth study of bass grooves, demonstrating: slap bass over a rock shuffle, hip hop grooves, touch technique over a salsa groove, and more. 30 minutes

00320046.....$9.95 GREAT PRICE!

Advanced Chords And Rhythms

Tom Kolb shows you a variety of signature riffs, from Hendrix to Van Halen, as well as grooves, getting great funk and blues sounds by using sevenths, ninths, extended chords, funky double stops, and much more! He also demonstrates rock riffs using major and minor triads, partial chord voicings, and more. Accompanying booklet includes notation and diagrams for the exercises in the tape. 30 minutes

00320045.....$9.95 GREAT PRICE!

Call or write now to order.

1-800-637-2852

Mon-Fri 9am-8pm, Sat 9am-2pm C.S.T. Use order code GWD109 when calling, or send coupon to:

MUSIC DISPATCH

P.O. Box 13920 Milwaukee, WI 53213

QTY.	TITLE	INV. #	PRICE
	Music Dispatch Guitar Catalog	96500549	FREE!

Tax: Minnesota and Wisconsin residents add appropriate tax.
Shipping & Handling: 0-$25.99 add $3.50;
$26-$40.99 add $4.50;
$41.00 or more add $5.50

SUBTOTAL _____
TAX _____
SHIPPING & HANDLING _____
TOTAL $ _____

MUSIC DISPATCH
P.O. Box 13920 Milwaukee, WI 53213

CHECK/MONEY ORDER ENCLOSED ____ (Make checks payable to Music Dispatch)

Charge to my: _____ Visa _____ MC _____ AMEX _____ Discover

Account No. _____ Exp. Date _____

Cardholder's Signature _____

Ship To:

Name _____

Address _____

City _____ State _____ Zip _____

GWD109

Free CD

Exclusively for Guitar World readers!

The Guitar World Independent Artists CD Sampler

Vol. 1 Notes From The Underground/Vol. 2 Declaration Of Independents/

Volume 3 features

ANDY TIMMONS & THE PAWN KINGS

The Pawn Kings are a killer blues quartet based in Dallas, TX, featuring long-time Ibanez endorsee Andy Timmons. Andy continues to earn his reputation as one of the most exciting and versatile players in the guitar community. To order: CD $12.00 ($14.00 overseas), Cassette $9.00 (add 2.50 s/h to each) ATM Records, Dept. G; P.O. Box 670112, Dallas Tx. 75367.

THE HOTHEADS

Combining urban dance with a sophisticated blend of blues and reggae, the Hotheads have become the most talked about band in New York City. The Hothead's groove is created by drummer Kevin Tooley, bassist Johnny Cement, and the distinct melodic stylings of guitarist Mark Bosch. The New York City based Hotheads latest effort is entitled World Wide Vibe. Flip Records 433 West Broadway, New York, NY 10012. Tel: 212-925-2527 Fax: 212- 925-2507

ROBBY ACETO

Robby Aceto's solo debut is one of the most original and provocative musical statements of the year, with intelligent lyrics and powerful, atmospherically charged music. Aceto, the guitarist/singer for the band Red Letter, has also recorded with Iansen/Barbieri/Karn and toured with David Sylvian and Alice. Produced by David Torn. TO order: CD $14.95 + s/h Alchemy Records 61 Surrey Drive, Cohasset MA 02025. (800)-292-6932.

TRISTAN GRIGSBY

Tristan Grigsby, guitarist for Chicago group SHAMAN, layers this solo effort with crushing rhythms, exoplosive leads, tone, and technique. Tristan uses and is endorsed by Sarricola Guitars, Seymour Duncan pickups, D'Addario Strings, Dunlop Picks, Morley Pedals, Furman Sound, and Pro Co Cables. To order CD: $12 ($16 overseas) to: Tristan Grigsby/Gemini Records. P.O. Box 1013 Lisle, Il. 60532. (708) 944-1690

DRAYFUS GRAYSON

Drayfus Grayson is a largely self-taught guitarist who has played with a succession of bands everywhere from Chicago to Los Angeles. His second album, Apartment 17, is a look out of a garden window onto a musical landscape that is by turns, comical, surreal and beautiful. To order: CD $10.49 to Nymphonic Productions P.O. Box 838, Huntington Beach, CA, 92648-0838. Fax: 714-969-6961.

LARS ERIC MATTSSON

Lars Eric Mattsson is a guitarist from Finland who has been featured in Guitar Player, Guitar FTPM etc. Lars has released an all instrumental CD "The Exciter" in 1991 as well as 3 other cd's in Europe and Japan. ASTRAL GROOVE is the new CD featuring the vocals of Björn Lodin. To order: CD $15 LION MUSIC, Lars Eric Mattsson, Strömsängarna, 22 410 Godby, Aland FINLAND. Fax 35828 41716

BIG HATE

Big Hate was formed in September 1994 in New York City by singer/songwriter Brain Stanger and his brother, Adam Stanger. The lineup was completed when Rusty Cobb was added on guitar and Stephen Planas filled the drum slot. From the textured, psychedelic guitar musings of 'Outspoken' to the catchy hook of 'Next Time Around' to the angst-ridden, chaotic 'You Don't Look So Tough,' their sound is reminiscent of Alice In Chains. Flip Records 433 West Broadway, New York, NY 10012. Tel: 212 925-2527. Fax: 212 925-2507

BLACKHORSE RISING

Born from the concrete, glass and steel of L.A. and New York City streets, Black Horse Rising have combined an eclectic blend of sounds to construct their dark musical machinery. Tom Moreno and Ariel Celestino are the core of the group. Sometimes depressingly dark, sometimes inflamed with a sarcasm-drenched sense of humor, it is music and a lyrical outlook that isn't afraid to laugh at itself and the world. Killjoy Productions 6923a Hazeltine Ave., Van Nuys, Ca 91405. e-mail: killjoy151@aol.com

JAMMIN JAMES

Jammin James and the 1996 Olympic State rock the rest of the world to new dimensions never seen, with help from Sig Haynie. With 25 years experience in entertainment, he also promotes singers and bands.To order: CD $10, Cassette $7, Video $20 J.R. Productions P.O. Box 33, Augusta, Ga. 30903

TOSHI ISEDA

Toshi Iseda is an influential, up-and-coming guitarist from the Midwest. His debut CD features guest appearances from Richie Kotzen, bassist Andy West, Michael Angelo and others. Toshi has been featured in Guitar World, Guitar Player and Guitar magazines. To order CD: Over The Top Productions 9824 S. Western, Ste 331 Evergreen Park, IL 60805. (312) 233-2144.

SUN RED SUN

Sun Red Sun features ex-members of Alice In Chains, Black Sabbath, Rainbow and Badlands. It features the last recordings fo singer Ray Gillen and fiery guitar playing from Al Romano. To order CD: $11.99, Cassette $7.99. Sun Red Sun Records PO Box 323 Dobbs Ferry, NY 10522. Fax: (914) 476-0343. http://www.li.net/~srs

DIE LAUGHING

Led by 25-year old Christopher Occhialini, Die Laughing's sound is classic rock and roll with progressive style. A 1993 graduate of the University Of Miami, Occhialini's influences are Hendrix, Beck, Vaughan, Bettencourt and Eric Johnson. Die Laughing has a raw, unharnessed power: an impeccable release for the universal tone of cynicism and hopefulness of this generation. It is original music with a message. To order CD: $13.95. Take Notes Compact Disc PO Box 112505 Carrollton, Texas 75006-2505. (800) 650-3472.

NEIL ZAZA

Neil Zaza has been electrifying audiences with his stunning brand of guitar wielding mastery. From his first two releases, Two Hands, One Heart and Thrills and Chills, to his latest High Chief recording Sing, Neil shows fiery technical brilliance, introspective songwriting and breath-taking musical interpretation. Neil has been featured in Guitar World, Guitar Player and Guitar magazines and Hot Guitarist Video Magazine. He is also an in-demand international clinician for Rocktron, Kaman as well as other companies.NMZ Enterprises 12600 Rockside Road, #210 Cleveland, OH 44125.

Order your free CD now!

Name _____
Address _____
City _____ St ____ Zip _____
Phone _____ Age _____

Please send me
- [ ] Vol. 1
- [ ] Vol. 2
- [ ] Vol. 3

The CD is free, but unfortunately the postage is not. Include check or money order for $2.50 per CD (payable to Guitar World) for shipping and handling. Do not send cash. Please allow 4-6 weeks for delivery of CD. Please do not phone us to check on your order. We will get it to you ASAP.

Send to: Guitar World CD Offer
1115 Broadway, New York, NY 10010

TAB BOOKS SO GREAT, THEY'RE GUARANTEED!

If you're not completely satisfied with these note-for-note guitar transcriptions, we'll be happy to refund your purchase. Simply return the books to us within 30 days and we will send you a complete refund.

ORDER FORM

QTY ARTIST TITLE ORDER# PRICE

___ AC/DC – Anthology. *16 hits.* 00699371 ..... $21.95
___ AEROSMITH – Get A Grip. 00694909 ..... $19.95
___ AEROSMITH – Pump. 00660133 ..... $19.95
___ AEROSMITH'S GREATEST HITS. *15 songs.* 00692015 ..... $22.95
___ ALICE IN CHAINS – Alice In Chains. 00690139 ..... $19.95
___ ALICE IN CHAINS – Jar Of Flies/Sap. 00694925 ..... $19.95
___ ALLMAN BROTHERS BAND – Ultimate Collection
Volume 1 00694932 ..... $24.95
Volume 2 00694933 ..... $24.95
Volume 3 00694934 ..... $24.95
___ CHET ATKINS – Contemporary Styles. *15 songs.* 00694876 ..... $19.95
___ RANDY BACHMAN COLLECTION. *21 classics.* 00694918 ..... $22.95
___ BEATLES: 1962-1966. 00694929 ..... $24.95
___ BEATLES – Abbey Road. 00694880 ..... $19.95
___ BEATLES – Beatles Complete Scores Boxed Set. *213 songs!* 00673228 ..... $69.95
___ BEATLES – Revolver. 00694891 ..... $19.95
___ BEATLES – Rubber Soul. 00694914 ..... $19.95
___ BEATLES – Sgt. Pepper's Lonely Hearts Club Band. 00694863 ..... $19.95
___ BELLY – Star. 00694931 ..... $19.95
___ BLACK SABBATH – We Sold Our Soul For Rock 'n' Roll. 00692200 ..... $19.95
___ BLUESBREAKERS – John Mayall/Eric Clapton. 00694896 ..... $19.95
___ BON JOVI – Cross Road. 00690008 ..... $19.95
___ BOSTON – "Boston" & "Don't Look Back". 00694935 ..... $22.95
___ BUSH – Sixteen Stone. 02501272 ..... $21.95
___ ERIC CLAPTON – Boxed Set. *4 folios, over 80 songs!* 00694875 ..... $75.00
___ ERIC CLAPTON – Crossroads Vol. 1. 00692392 ..... $22.95
___ ERIC CLAPTON – Crossroads Vol. 2. 00692393 ..... $22.95
___ ERIC CLAPTON – Crossroads Vol. 3. 00692394 ..... $22.95
___ ERIC CLAPTON – From The Cradle. 00690010 ..... $19.95
___ ERIC CLAPTON – Unplugged. 00694869 ..... $19.95
___ ALBERT COLLINS – The Complete Imperial Records. 00694837 ..... $19.95
___ CREAM – Disraeli Gears. 00694840 ..... $19.95
___ CREEDENCE CLEARWATER REVIVAL – Guitar Anthology. *20 songs.* 00699360 ..... $17.95
___ DEREK AND THE DOMINOS – Layla & Other Assorted Love Songs. 00694831 ..... $19.95
___ DIXIE DREGS – Full Circle. 02501243 ..... $19.95
___ WILLIE DIXON – Master Blues Composer. *Over 30 songs!* 00660178 ..... $24.95
___ THE DOORS – Guitar Anthology. *20 classics.* 00699352 ..... $16.95
___ EAGLES – Classic Eagles. *12 top hits.* 00699399 ..... $24.95
___ ELASTICA *GUITAR & BASS* 00690082 ..... $22.95
___ FOO FIGHTERS. 00690089 ..... $19.95
___ ROBBEN FORD COLLECTION. *10 songs.* 00690042 ..... $19.95
___ FREE, Best Of. *14 songs.* 00694920 ..... $18.95
___ GOO GOO DOLLS – A Boy Named Goo. 00690127 ..... $19.95
___ DANNY GATTON – 88 Elmira St. 00694807 ..... $19.95
___ GRATEFUL DEAD – Classic Grateful Dead – Sel. From *American Beauty.* 00699401 $22.95
___ GUITAR STYLE OF JERRY REED. *12 songs.* 00694892 ..... $19.95
___ GUNS N' ROSES – Appetite For Destruction. 02506953 ..... $22.95
___ GUNS N' ROSES – GN'R Lies. 02506975 ..... $19.95
___ GUNS N'ROSES ANTHOLOGY – *21 classics.* 02501242 ..... $24.95
___ GEORGE HARRISON – George Harrison Anthology. 00694798 ..... $19.95
___ JIMI HENDRIX – Are You Experienced? 00692930 ..... $19.95
___ JIMI HENDRIX – Axis: Bold As Love. 00692931 ..... $19.95
___ JIMI HENDRIX – Blues. 00694944 ..... $24.95
___ JIMI HENDRIX – Concerts. 00660192 ..... $24.95
___ JIMI HENDRIX – Electric Ladyland. 00692932 ..... $24.95
___ JIMI HENDRIX – Radio One. 00660099 ..... $24.95
___ JIMI HENDRIX – Stone Free. 00694919 ..... $19.95
___ HOLE – Live Through This. 02501260 ..... $19.95
___ BUDDY HOLLY. *16 songs.* 00660029 ..... $19.95
___ JOHN LEE HOOKER – A Blues Legend. 00660169 ..... $19.95
___ JOHN LEE HOOKER – The Healer. 00660200 ..... $19.95
___ HOOTIE & THE BLOWFISH – Cracked Rear View. 00690054 ..... $19.95
___ HOOTIE & THE BLOWFISH – Fairweather Johnson. 00690143 ..... $19.95
___ ROBERT JOHNSON – At The Crossroads. 00694799 ..... $19.95
___ B. B. KING – B. B. King. *20 songs.* 00660050 ..... $19.95
___ BEST OF KISS. *Over 25 rockers.* 00694903 ..... $24.95
___ LED ZEPPELIN – Led Zeppelin Complete Boxed Set (Remasters Vols. 1& 2). 00694819 ..... $75.00
___ LIVE – Throwing Copper. 00690070 ..... $19.95
___ LYNYRD SKYNYRD. *15 songs* 00694954 ..... $19.95
___ BOB MARLEY – Legend. *14 songs* 00694956 ..... $19.95
___ BOB MARLEY – Songs Of Freedom. *34 songs.* 00694945 ..... $24.95
___ MEGADETH – Rust In Peace. 00694951 ..... $22.95
___ MEGADETH – Selections from "Peace Sells..." & "So Far, So Good..." 00694953 ..... $22.95
___ METALLICA – Kill 'Em All. 02507018 ..... $19.95
___ METALLICA – Load. 02501275 ..... $24.95
___ METALLICA – Master Of Puppets. 02507920 ..... $19.95
___ METALLICA – Metallica Live – Binge & Purge. 02501232 ..... $19.95
___ METALLICA – Metallica. 02501195 ..... $22.95
___ METALLICA – Ride The Lightning. 02507019 ..... $19.95
___ GARY MOORE – Still Got The Blues. 00694802 ..... $19.95
___ ALANIS MORISSETTE – Jagged Little Pill. 00690103 ..... $19.95
___ NIRVANA – Bleach. 00694895 ..... $19.95
___ NIRVANA – In Utero. 00694913 ..... $19.95
___ NIRVANA – Incesticide. 00694901 ..... $19.95
___ NIRVANA – Nevermind. 00694883 ..... $19.95
___ NIRVANA – Unplugged. 00690026 ..... $19.95
___ OASIS – Definitely Maybe. 00690159 ..... $19.95
___ OASIS – (What's The Story) Morning Glory. 00690121 ..... $19.95
___ OZZY OSBOURNE – Best Of Ozzy Osbourne. *14 of his best.* 00694847 ..... $22.95
___ OZZY OSBOURNE – No More Tears. 00694830 ..... $19.95
___ PEARL JAM – Ten. 00694855 ..... $19.95
___ TOM PETTY – Guitar Anthology. *23 hits.* 00699396 ..... $19.95
___ PINK FLOYD – Dark Side Of The Moon. 00699365 ..... $22.95
___ PINK FLOYD – The Wall. 00699366 ..... $27.95
___ THE POLICE – Message In A Box. *Boxed Set.* 00694967 ..... $70.00
___ ELVIS PRESLEY – Elvis Presley. *18 classics.* 00692535 ..... $18.95
___ ELVIS PRESLEY – The Sun Sessions. 00690032 ..... $22.95
___ RAGE AGAINST THE MACHINE. 00694910 ..... $19.95
___ RED HOT CHILI PEPPERS – Blood Sugar Sex Magik. 00690055 ..... $19.95
___ RED HOT CHILI PEPPERS – One Hot Minute. 00690090 ..... $22.95
___ RED HOT CHILI PEPPERS – Selections from "What Hits?!" 00694968 ..... $22.95
___ REM – Automatic For The People. 00694899 ..... $19.95
___ REM – Out Of Time. 00694898 ..... $19.95
___ ROLLING STONGES – Guitar Classics. *12 hits.* 00694946 ..... $24.95
___ JOE SATRIANI – The Extremist. 02501205 ..... $22.95
___ JOE SATRIANI – Time Machine Book 1. 02501226 ..... $19.95
___ JOE SATRIANI – Time Machine Book 2. 02501227 ..... $19.95
___ SCREAMING TREES – Sweet Oblivion. 02501187 ..... $19.95
___ SEPULTURA – Chaos A.D. 02501238 ..... $19.95
___ SEPULTURA – Roots. 02501271 ..... $19.95
___ SEVEN MARY THREE – American Standard. 00690128 ..... $19.95
___ SEX PISTOLS – Never Mind The Bullocks. 00690076 ..... $19.95
___ SLAYER – Haunting The Chapel. 02501229 ..... $14.95
___ SLAYER – Hell Awaits. 02501167 ..... $19.95
___ SLAYER – Reign In Blood. 02501215 ..... $19.95
___ SLAYER – Seasons In The Abyss. 02501179 ..... $19.95
___ SLAYER – Show No Mercy. 02501169 ..... $19.95
___ SMASHING PUMPKINS – Siamese Dream. 00694939 ..... $22.95
___ SMITHEREENS, BEST OF. *20 songs.* 00690041 ..... $19.95
___ SOUNDGARDEN – Down On The Upside. 02501274 ..... $21.95
___ SOUNDGARDEN – Superunknown. 02501230 ..... $19.95
___ STEELY DAN, Best Of. 00120004 ..... $24.95
___ BEST OF STEPPENWOLF. *20 songs.* 00694921 ..... $22.95
___ ROD STEWART – Unplugged...And Seated. 00694957 ..... $22.95
___ STING FOR GUITAR TAB. *10 songs.* 00694955 ..... $19.95
___ STONE TEMPLE PILOTS – Core. 00699408 ..... $19.95
___ STONE TEMPLE PILOTS – Purple. 00699416 ..... $21.95
___ JAMES TAYLOR – Best Of James Taylor. *9 classic hits.* 00694824 ..... $16.95
___ TESLA – Bust A Nut. 02501245 ..... $19.95
___ TESLA – Five Man Acoustical Jam. 02501225 ..... $19.95
___ U2 – The Best Of U2. *10 of their best.* 00694410 ..... $19.95
___ U2 – The Joshua Tree. 00694411 ..... $19.95
___ VAI – Sex and Religion. 00694904 ..... $24.95
___ STEVE VAI – Alien Love Secrets. 00690039 ..... $24.95
___ STEVE VAI – Passion & Warfare. 00660137 ..... $24.95
___ VAN HALEN – 5150. 02507101 ..... $19.95
___ VAN HALEN – Diver Down. 02507130 ..... $19.95
___ VAN HALEN – Fair Warning. 02507129 ..... $19.95
___ VAN HALEN – OU812. 02507104 ..... $19.95
___ VAN HALEN – Van Halen Anthology. 02507137 ..... $24.95
___ VAN HALEN – Van Halen II. 02507118 ..... $19.95
___ STEVIE RAY VAUGHAN – In Step. 00660136 ..... $19.95
___ STEVIE RAY VAUGHAN – In The Beginning. 00694879 ..... $19.95
___ STEVIE RAY VAUGHAN – Live Alive. 00690036 ..... $24.95
___ STEVIE RAY VAUGHAN – The Sky Is Crying. 00694835 ..... $19.95
___ VAUGHAN BROTHERS – Family Style. 00694776 ..... $19.95
___ MUDDY WATERS COLLECTION. *30 songs.* 00694789 ..... $24.95
___ NEIL YOUNG – Classic Neil Young. *8 songs.* 00699402 ..... $22.95
___ WEEZER – Weezer. 00690071 ..... $19.95

Clip out and mail this ad to:

MUSIC DISPATCH®

P.O. Box 13920 • Milwaukee, WI 53213

Include $3.50 shipping & handling & WI or MN sales tax, if applicable

To order by phone, call TOLL FREE: 1-800-637-2852

MON-FRI 9AM-8PM, SAT 9AM-2PM (CST)

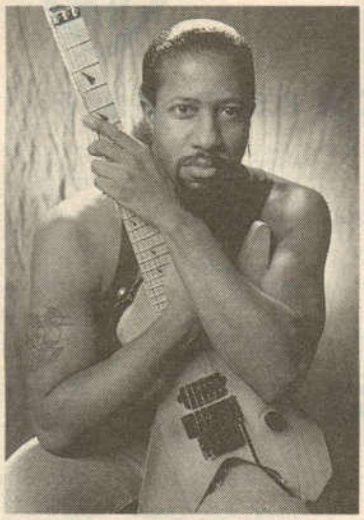
USE THIS ORDER CODE GWD108

INDEPENDENT RECORD LABELS ADVERTISING PAGE

For information on advertising in this section, contact Robert Dye at 212-462-9542

Crushing rhythms
Explosive leads
Tone... Technique...

Seven Trials



Tristan Grigsby
1690

To Order CD:

Please send $12 check or money order U.S. funds only, payable to Tristan Grigsby.Foreign orders add $4 postage.

Gemini Records
P.O. Box 1013
Lisle Il. 60532

Tristan plays Apaches & Bishops by:

SARRICOLA GUITARS
PICKED BY THE PROS!

CUSTOM SHOP/SALES
3 BARBADOS CT. N.
LAKE THUNDERBIRD, IL. 61560
815-437-2127

VooDoo ChiLD

"...guitar powered fusion boogie..."
Lenny Stoute-Toronto Star

"..Steve Miller on steroids..."
Mary Sutherland-Cambridge Reporter

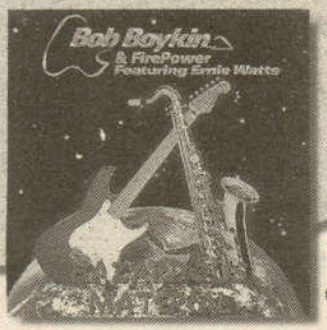
CD $12.00 Cassette
$10.00
U.S. FUNDS

Foreign Orders
Add $4.00

Send Cheque or Money Order to:
Wolfpack Productions
432 Jarvis Street
Suite 408
Toronto, Ontario, Canada
M4Y2H3
wolfs.den@sympatico.ca

BOB BOYKIN & FIREPOWER

FEATURING ERNIE WATTS



LEGATO

HAZARDOUS MATERIAL

Virtuoso guitarist Bob Boykin exchanges blistering solos with saxophonist and special guest Ernie Watts on these 12 high energy rock and blues-flavored jazz compositions. Distributed nationwide by City Hall, TwinBrook, Paulstarr and Rock Bottom.

More Hot Guitar: Richie & Antti (Gambale, Henderson, Verheyen) / *Generator*, **Jimmy Earl** / *Jimmy Earl*, **MVP** (Gambale & Holdsworth) / *Truth*, **MVP** (Gambale & S. Lane) / *Centrifugal*, **Garsed & Helmerich** (Gary Willis) / *Exempt* / *Quid*, **Carl Verheyen** / *Garage/ Borders*, **Kevin Chown** (J. Kollman) / *Freudian*, **Jeff Kollman** / *Unknown*, **Frank Gambale** / *Present/ Brave / Live*, **Jon Finn** / *Don't Look*, **Scott Mishoe** / *Omni*, **Guitar on the Edge** compilations 1-6. Write for free catalog!

CDs: $13.98, *Guitar on the Edge* CDs: $7.98. Add $2.50 ($8 foreign) to each order. Mail to: Legato, Box 5670, Salem, OR 97304. VISA & MC, call 1-800-FRANTIC.
Website: http://www.teleport.com/~legato/
E-mail: legato1054@aol.com

Ernie Watts appears courtesy of JVC Music.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Required by 39 U.S.C. 3685)

1. Title of Publication: GUITAR WORLD 2. Publication No.: 006403 3. Date of Filing: 10/31/96 4.Frequency of Issue: Monthly 5. No. of Issues Published Annually: 12 6. Annual Subscription Price: $19.94 7. Complete Mailing Address of Known Office of Publication: 1115 Broadway, New York, NY 10010-2897 8. Complete Mailing Address of the Headquarters of General Business Offices of the Publisher: 1115 Broadway, New York, NY 10010-2897 9. Full Names and Complete Mailing Address of Publisher, Editor, and Managing Editor: Publisher: Stanley R. Harris Guitar World 1115 Broadway, New York, NY 10010-2897 Editor: Brad Tolinski Guitar World 1115 Broadway, New York, NY 10010-2897 Managing Editor: Tom Beaujour Guitar World 1115 Broadway, New York, NY 10010-2897 10 Full Name: Harris Publications, Inc. Stanley R. Harris Complete Mailing Address: 1115 Broadway, New York, NY 10010-2897 11. Known Bondholders: None 12. Does Not Appy 13. Publication Name: Guitar World 14. Issue Date for Circulation Data Below: March 1996 15.Extent and Nature of Circulation A. Total No. of Copies(Net Press Run): Average No. Copies Each Issue During Preceding 12 Months: 443,604 Actual No. Copies of Single Issue Published Nearest to Filing Date: 441,170 B Paid and/or Requested Circulation: B.1 Sales through dealers and carriers, street vendors and counter sales: Average No. Copies Each Issue During Preceding 12 Months: 151.401 Actual No. Copies of Single Issue Published Nearest to Filing Date: 165,317 2. Mail Subscription: Average No. Copies Each Issue During Preceding 12 Months: 64,848 Actual No. Copies of Single Issue Published Nearest to Filing Date: 63,993 C Total Paid andlor Requested Circulation: Average No. Copies Each Issue During Preceding 12 Months: 216,249 Actual No. Copies of Single Issue Published Nearest to Filing Date: 229,310 D. Free Distribution by Mail, Carrier or Other Means Samples Complimentary, and Other Free Copies: Average No. Copies Each Issue During Preceding 12 Months: 734 Actual No. Copies of Single Issue Published Nearest to Filing Date: 713 F. Total Distribution: Average No. Copies Each Issue During Preceding 12 Months: 216,983 Actual No. Copies of Single Issue Published Nearest to Filing Date: 230, 023 H. Copies Not Distributed: 1. Office use, left over, unaccounted, spoiled after printing: Average No. Copies Each Issue During Preceding 12 Months: 3,782 Actual No. Copies of Single Issue Published Nearest to Filing Date: 3,911 2. Return from News Agents: Average No. Copies Each Issue During Preceding 12 Months: 222,839 Actual No. Copies of Single Issue Published Nearest to Filing Date: 207,236 I. TOTAL (Sum of G, H1 andH2 should equal net press nun show in A): Average No. Copies Each Issue During Preceding 12 Months: 443,604 Actual No. Copies of Single Issue Published Nearest to Filing Date: 441,170 Percent Paid and/or Requested Circulation: Average No. Copies Each Issue During Preceding 12 Months: 99.666. Actual No. Copies of Single Issue Published Nearest to Filing Date: 99.69 17. I certify that the statements made by me above are correct and complete (signed) Richard Fogel, Circulation Director.

RELEASE YOUR OWN CDs!

300 CDs for only $1,590
with black & white inserts

Includes free design!

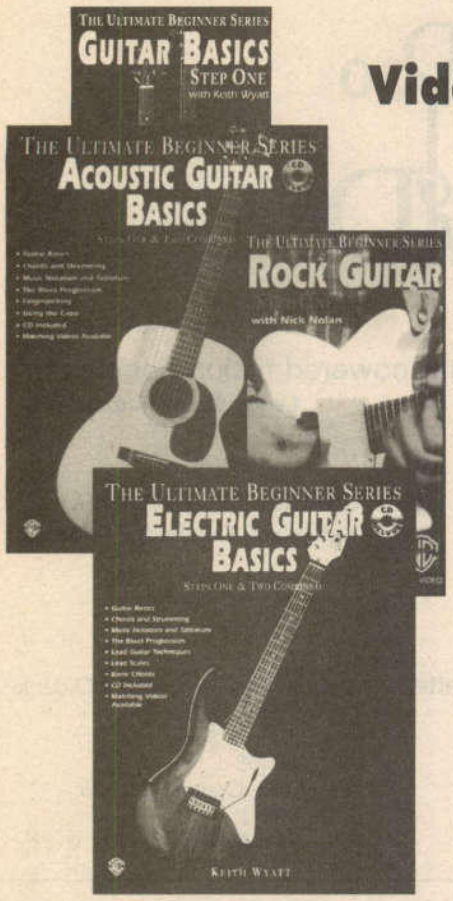
Package includes:
- FREE Deluxe Graphic Design
- Proof Positive® Reference CD
- Major Label Quality
- Ready in 3 weeks
- No-Fine-Print Guarantee

Call today for your FREE, 1996 full color catalog:
1-800-468-9353
24 HOURS TOLL FREE
Outside USA call 609-663-9030; FAX 609-661-3458
http://www.discmakers.com

AVL0596-6

DISC MAKERS

LEARN FAST, LEARN RIGHT!



Now available in both Video and Book/CD formats at These Fine Dealers

ROCK ✶ BLUES ✶ BASICS ✶ ELECTRIC ✶ ACOUSTIC ✶ ROCK

ALABAMA		
ALBERTVILLE	B AND C MUSIC	205/878-0771
ANNISTON	MOUNTAIN MUSIC	205/237-7425
BIRMINGHAM	FRETTED INSTRUMENTS OF BIRMINGHAM	205/879-6489
BIRMINGHAM	LORNA MUSIC	205/823-9399
DOTHAN	STRICKLAND MUSIC COMPANY	334/792-7197
GADSDEN	GADSDEN MUSIC CO., INC.	800/264-7228
HOOVER	MUSIC STATION	205/988-4176
JASPER	CURTIS STEWART PIANO CO.	205/387-1009
MOBILE	ANDY'S MUSIC INC.	334/633-8944
MOBILE	M & S MUSIC	334/476-1303
MONTGOMERY	ARTS MUSIC SHOP	800/341-2787
MUSCLE SHOALS	COUNTS BROS. MUSIC	205/383-7454
PRATTVILLE	MUSIC CONNECTION	334/365-1207
ALASKA		
ANCHORAGE	KEYBOARD CACHE	800/478-3593
ANCHORAGE	THE MUSIC WORKS	907/562-5481
KETCHIKAN	MCPHERSON MUSIC	800/478-3650
ARIZONA		
GLENDALE	SCHROEDER'S GUITAR AND KEYBOARD	602/843-4292
MESA	LINTON-MILANO MUSIC	602/833-7873
MESA	THE MUSIC STORE	800/318-9692
PHOENIX	CENTRAL MUSIC STORE	602/274-6307
TUCSON	BEAVER'S BAND BOX INC.	520/325-1509
TUCSON	CHICAGO STORE	602/327-4545
ARKANSAS		
FORT SMITH	BEN JACK GUITAR CENTER	501/452-1005
FORT SMITH	DISHNER'S PIANO	501/784-9950
HOT SPR NAT'L PARK	APPLING'S SOUND OF MUSIC	501/623-1212
HOT SPR NAT'L PARK	BANJO DAN'S	501/321-4944
LITTLE ROCK	MARY'S MUSIC INC.	501/664-5340
RUSSELLVILLE	DISHNER'S PIANOS PLUS	501/967-2004
SEARCY	QUATTLEBAUM'S MUSIC	501/268-6694
CALIFORNIA		
ALHAMBRA	PEDRINI MUSIC INC.	818/289-0241
ANAHEIM	MUSIC MAKER STUDIO	714/974-0873
BAKERSFIELD	STOCKDALE MUSIC	805/836-1236
BERKELEY	TUPPER & REED	510/841-1832
BREA	GUITAR CENTER	714/672-0103
CHINO	ALL THAT'S MUSIC	909/590-4119
CITRUS HEIGHTS	NORTHRIDGE MUSIC CENTER	916/969-4728
COVINA	GUITAR CENTER	818/967-7911
DALY CITY	SERRAMONTE MUSIC CENTER	415/994-2225
EL CERRITO	GUITAR CENTER	510/559-1055
FOLSOM	THE NICHOLSON MUSIC CO.	916/983-0763
FOUNTAIN VALLEY	GUITAR CENTER	714/241-9140
FREMONT	ALLEGRO MUSIC	510/793-3500
GARDEN GROVE	MOODY MUSIC	714/537-5870
GARDEN GROVE	MUSIC TO THE MAX	714/891-3990
GARDENA	PEPPER OF LOS ANGELES	800/345-6296
GLENDALE	PEDRINI MUSIC	818/241-7630
HEMET	SOUNDS OF MUSIC	909/658-7261
HOLLYWOOD	GUITAR CENTER	213/874-1060
HOLLYWOOD	HOLLYWOOD SHEET MUSIC	213/850-1075
HUNTINGTON BEACH	HUNTINGTON MUSIC	714/848-9280
LAFAYETTE	CAMPANA MUSIC	510/284-4624
LAKE FOREST	MUSIC HOUSE	714/581-1960
LAKEWOOD	MOREY'S MUSIC STORE	310/420-9532
LONG BEACH	WHITTAKER MUSIC	310/598-2461
LOS ANGELES	MUSICIAN'S SUPPLY SHOP	310/478-7836
LOS GATOS	LOS GATOS MUSIC	408/374-8590
MONTEREY	MUSIC UNLIMITED	408/372-5893
NAPA	NAPA VALLEY MUSIC COMPANY	800/627-2825
NORTHRIDGE	BIG VALLEY MUSIC	818/772-1668
PALM DESERT	MUSICIAN'S OUTLET	619/341-3171
PALO ALTO	GRYPHON STRINGED INSTS.	415/493-2131
PASADENA	DR. MUSIC	818/440-9010
PLEASANT HILL	GUITAR CENTER	510/825-8880
PLEASANT HILL	GUITARS PLUS	510/682-2152
PORTERVILLE	WHITE'S MUSIC	209/781-3125
RANCHO CUCAMONGA	ALTA LOMA MUSIC	909/989-5757
REDLANDS	SLIGERS	909/793-3251
SACRAMENTO	KLINE MUSIC	916/456-8742
SACRAMENTO	SKIP'S MUSIC	916/484-7575
SAN BERNARDINO	GUITAR CENTER	909/383-3700
SAN DIEGO	ALANS MUSIC CENTER INC.	619/466-1938
SAN DIEGO	GUITAR CENTER	619/583-9751
SAN DIEGO	MUSIC CENTRAL	619/279-6152
SAN DIEGO	PAK RAK	619/297-2911
SAN FRANCISCO	GUITAR CENTER	415/626-7655
SAN FRANCISCO	GUITAR SOLO	415/386-0375
SAN FRANCISCO	HAIGHT-ASHBURY MUSIC	415/863-7327
SAN FRANCISCO	MUSIC CENTER OF S.F.	415/781-6023
SAN JOSE	GUITAR CENTER	408/249-0455
SAN JOSE	MUSIC VILLAGE/Union Ave.	408/377-2504
SAN JOSE	MUSIC VILLAGE/Santa Teresa Blvd.	408/629-1812
SAN RAFAEL	MAGIC FLUTE	415/479-3112
SANTA ANA	SHEET MUSIC SHOPPE	714/641-8440
SANTA BARBARA	SANTA BARBARA SHEET MUSIC	805/966-3113
SAN MARCOS	GUITAR CENTER	619/735-8050
SANTA MONICA	MCCABES GUITAR SHOP	310/828-4497
SANTA ROSA	STANROY MUSIC CENTER	707/545-4827
SEBASTOPOL	PEOPLE'S MUSIC	707/823-7664
SHERMAN OAKS	BAXTER NORTHRUP MUSIC	818/788-7510
SHERMAN OAKS	GUITAR CENTER	818/990-8332
SIMI VALLEY	WORLD MUSIC	805/526-9351
SOUTH BAY	GUITAR CENTER	310/542-9444
TEMECULA	SOUNDS OF MUSIC	909/699-3880
TORRANCE	MARSHALL MUSIC	800/333-7176
VENTURA	MUSIC N' MORE	805/643-0234
WESTMINSTER	MUSIC TO THE MAX	714/379-1994
WHITTIER	MOORE LIVINGSTON MUSIC SHOP	310/698-5163
COLORADO		
CASTLE ROCK	MUSICIAN'S CHOICE	303/660-0979
COLORADO SPRINGS	COLORADO SPRINGS MUSIC	719/635-1561
LAKEWOOD	ROCKLEY MUSIC CO., INC.	303/233-4444
CONNECTICUT		
AVON	THE MUSIC SHOP	860/676-1311
DANBURY	MUSIC PLUS	203/744-4344
HAMDEN	MUSIC BOX	203/288-9222
HARTFORD	DADDY'S JUNKY MUSIC	860/224-4648
HARTFORD	GORDON LASALLE MUSIC	203/289-3500
NEW HAVEN	SAM ASH MUSIC	203/389-0500
ORANGE	DADDY'S JUNKY MUSIC	203/799-3239
STAMFORD	DADDY'S JUNKY MUSIC	203/975-8020
SOUTHINGTON	THE MUSIC SHOP	860/628-7878
VERNON	DADDY'S JUNKY MUSIC	860/644-5342
DELAWARE		
NEWARK	CONCORD MUSIC	302/454-7664
FLORIDA		
BOYNTON BEACH	THE MUSIC CENTER	407/736-2525
BRANDON	BRANDON MUSIC OUTLET	813/654-2171
BRANDON	ROYDON MUSIC	813/685-9641
BRADENTON	KEYBOARDS & MORE	813/758-9760
CLEARWATER	THOROUGHBRED MUSIC	813/725-8062
DAYTONA BEACH	BRASS & REED MUSIC CENTER	904/252-5544
DELRAY BEACH	PRICE MUSIC CO.	407/265-0485
FORT WALTON BEACH	MIKE'S MUSIC	904/243-1533
FT. LAUDERDALE	ACE MUSIC	954/733-8400
FT. PIERCE	ACADEMY OF MUSIC	407/464-3533
GAINESVILLE	BAND CENTRAL STATION	352/371-9057
GAINESVILLE	LIPHAM MUSIC	352/372-5351
HALLANDALE	GUITAR CENTER	954/456-7890
HIALEAH	MUSIC MAGIC	305/556-6656
JACKSONVILLE	PRO MUSIC	904/399-5719
KISSIMMEE	JAMMER'S DISCOUNT MUSIC	407/847-6744
MARGATE	SAM ASH MUSIC	954/975-3390
MERRITT ISLAND	BRASS & REED MUSIC CENTER	800/621-REED
MIAMI	ALLEGRO MUSIC	305/442-8948
MIAMI	GUITAR CENTER	305/271-2600
MIAMI	SAM ASH MUSIC	305/628-3510
MOUNT DORA	MUSIC-N-STUFF	352/735-5505
NORTH MIAMI	ABE MUSIC	305/944-7429
NORTH MIAMI	ACE MUSIC	305/891-6201
NORTH MIAMI	SIM MUSIC INC.	305/893-5772
NORTH PALM BEACH	PALM BEACH MUSIC	407/842-4246
OCALA	SOUND EXCHANGE	904/694-7662
ORLANDO	ACE MUSIC	407/629-2288
ORLANDO	MUSIC MART	407/273-2010
ORMOND BEACH	YANCEY MUSIC CENTER	904/677-8384
PALM COAST	SOUND WAVE	904/439-0056
PANAMA CITY	LEITZ MUSIC	904/769-0111
SARASOTA	THOROUGHBRED MUSIC	813/351-7793
SEMINOLE	EXPRESS MUSIC INC.	813/392-5922
SEMINOLE	SEMINOLE MUSIC	813/391-3892
STUART	SCHUMACHER MUSIC	407/286-7474
TALLAHASSEE	NELSON MUSIC	800/523-0459
TAMPA	FLORIDA MUSIC SERVICE	800/229-8863
TAMPA	THOROUGHBRED MUSIC	813/238-6485
WEST PALM BEACH	ACE MUSIC	407/439-0948
GEORGIA		
ALPHARETTA	MUSIC & ARTS CENTER	770/993-4428
ATHENS	CHICK PIANO STORE	706/546-8742
ATHENS	DRAISEN-EDWARDS MUSIC	706/548-7233
ATLANTA	ATLANTA GUITAR CENTER	404/231-5214
ATLANTA	PEPPER OF ATLANTA	800/345-6296
ATLANTA	SYMMES MUSIC COMPANY	800/966-4027
AUGUSTA	A WORLD OF MUSIC	706/650-9977
COLUMBUS	RUCKER'S MUSIC CENTER	706/569-7247
MACON	BIBB MUSIC CENTER	912/746-3232
MARIETTA	DRAISEN-EDWARDS MUSIC	404/971-9755
MARIETTA	KEN STANTON MUSIC	770/427-2491
MARIETTA	MUSIC & ARTS CENTER	770/977-7073
MARIETTA	MUSIC & ARTS CENTER	770/218-8400
ROME	MUSIC DEPOT	706/290-0311
SAVANNAH	BEN PORTMAN'S MUSIC CTR.	912/354-1500
SMYRNA	DIRT CHEEP MUSIC	404/433-0196
TUCKER	DRAISEN-EDWARDS MUSIC	770/414-8070
HAWAII		
HONOLULU	HOUSE OF MUSIC	800/949-1051
IDAHO		
BOISE	DUNKLEY MUSIC	208/342-5549
BOISE	WELCH MUSIC	800/730-3388
ILLINOIS		
ALTON	HALPIN MUSIC	618/462-0666
CENTRAL CHICAGO	GUITAR CENTER	312/327-5687
COLLINSVILLE	AAA SWING CITY MUSIC	618/345-6700
DES PLAINES	KARNES MUSIC COMPANY	847/298-1335
FAIRVIEW HEIGHTS	MILLER MUSIC INC.	618/277-2002
GLENVIEW	TOTAL MUSIC	847/724-5310
MARION	BYASSEE KEYBOARD CO.	618/993-8562
NAPERVILLE	BROOKDALE MUSIC	630/983-5100
NAPERVILLE	ELLMAN'S MUSIC CENTER	708/355-5880
NORMAL	PRO SOUND MUSIC CENTER	309/888-4500
NORTH CHICAGO	GUITAR CENTER	847/439-4600
NORTHFIELD	GAND MUSIC AND SOUND	708/446-4263
O'FALLON	SCHMITT MUSIC CO.	618/632-4671
PALOS HILLS	TREBLE CLEF INC.	708/598-7208
SCHAUMBURG	KARNES MUSIC	847/517-7756
SOUTH CHICAGO	GUITAR CENTER	708/422-1400
VERNON HILLS	KARNES MUSIC COMPANY	847/367-1618
VILLA PARK	GUITAR CENTER	630/832-2800
INDIANA		
INDIANAPOLIS	PEPPER AT PAIGE'S	800/345-6296
IOWA		
CORALVILLE	WEST MUSIC COMPANY	800/373-2000
MARION	WEST MUSIC COMPANY	319/377-9100
KANSAS		
LIBERAL	BRIER & HALE MUSIC	316/624-8421
PITTSBURG	ERNIE WILLIAMSON	316/231-2380
WICHITA	JIM STARKEY MUSIC	316/262-2351
KENTUCKY		
ASHLAND	PIED PIPER MUSIC INC.	606/325-7664
BOWLING GREEN	HOUSE OF MUSIC INC.	502/842-6494
ELIZABETHTOWN	HOUSE OF MUSIC INC.	502/765-4949
FLORENCE	WILLIS MUSIC CO.	800/354-9799
LOUISIANA		
BATON ROUGE	ZEAGLER MUSIC	504/923-0769
HOUMA	FABREGAS MUSIC	504/873-7461
MONROE	ZEAGLER MUSIC	318/322-2621
MAINE		
PORTLAND	DADDY'S JUNKY MUSIC	207/772-3239
PORTLAND	STARBIRD MUSIC SHOPPE	800/322-SONG
MARYLAND		
BEL AIRE	MUSIC & ARTS CENTER	410/569-3500
BOWIE	MUSIC & ARTS CENTER	301/262-5950
COCKEYSVILLE	MUSIC & ARTS CENTER	410/667-9010
ELLICOTT CITY	MUSIC & ARTS CENTER	410/461-1844
FREDERICK	DUET WITH MUSIC INC.	301/695-3838
FREDERICK	MUSIC & ARTS CENTER	301/694-0007
GERMANTOWN	MUSIC & ARTS CENTER	301/353-1113
HAGERSTOWN	MACHEN MUSIC	301/733-1441
ROCKVILLE	HARRIS MUSIC COMPANY	301/770-1950
ROCKVILLE	MUSIC & ARTS CENTER	301/881-6440
ROCKVILLE	VENEMAN MUSIC CO.	301/231-6100

with The Ultimate Beginner Series!!

ALL TITLES only $9.95 to $12.95

Great GUITAR LESSONS from outstanding player/teachers at The Musicians Institute in Los Angeles.

ROCK ✶ BLUES ✶ BASICS ✶ ELECTRIC ✶ ACOUSTIC ✶ ROCK ✶ BLUES ✶ BASICS ✶ ELECTRIC

SEVERNA PARK	MUSIC & ARTS CENTER	410/544-1010
SILVER SPRING	DALE MUSIC	301/589-1459
WALDORF	O'NEIL'S MUSIC INC.	301/645-5733
MASSACHUSETTS		
BOSTON	CAMBRIDGE MUSIC CENTER	617/247-1747
BOSTON	DADDY'S JUNKY MUSIC	617/247-0909
BOSTON	E.U. WURLITZER MUSIC/Comm. Av	617/738-7000
BOSTON	E.U. WURLITZER MUSIC/Mass. Av	617/738-7001
BOSTON	GUITAR CENTER	617/738-5958
BROCKTON	CENTRAL MUSIC	508/586-4970
CAMBRIDGE	CAMBRIDGE MUSIC CENTER	617/491-5433
CAMBRIDGE	DADDY'S JUNKY MUSIC	617/497-1556
DANVERS	GUITAR CENTER	508/777-1950
DEDHAM	DADDY'S JUNKY MUSIC	617/329-9924
LEMONSTER	GORDON LASALLE MUSIC	508/537-1200
PEABODY	DADDY'S JUNKY MUSIC	508/535-0123
SHREWSBURY	DADDY'S JUNKY MUSIC	508/797-4421
SOUTHBRIDGE	GORDON LASALLE MUSIC	508/765-9352
SPRINGFIELD	FALCETTI MUSIC CENTER	413/543-1002
WORCESTER	GORDON LASALLE MUSIC	508/753-8724
MICHIGAN		
ALLEN PARK	MARSHALL MUSIC	313/383-5560
BAY CITY	HERTER MUSIC	517/893-4546
DEARBORN	WONDERLAND MUSIC	313/584-8111
DETROIT	GUITAR CENTER	810/296-6161
FLINT	HERTER MUSIC	810/732-7720
FLINT	MICHIGAN MUSIC SERVICE	810/732-8580
FRASER	HUBER & BREESE MUSIC	810/294-3950
GRAND RAPIDS	MEYER CHRISTIAN MUSIC CTRS.	616/452-1418
KALAMAZOO	TREVA REED MUSIC	616/375-2808
LINCOLN PARK	A & R MUSIC CO.	313/381-2274
LANSING	MARSHALL MUSIC	517/337-9700
MARQUETTE	MAC DONALDS MUSIC STORE	906/226-7621
PORT HURON	PORT HURON MUSIC CENTER	810/984-5081
ROCHESTER HILLS	ANNIE'S MUSIC CONNECTION	810/853-5777
ROYAL OAK	ROYAL MUSIC CENTER	810/548-4894
SAGINAW	HERTER MUSIC	517/799-3570
SOUTHFIELD	GUITAR CENTER	810/354-8075
SOUTHFIELD	WONDERLAND MUSIC	810/424-9100
ST. CLAIR SHORES	AMATO MUSIC	810/774-8848
TROY	PEPPER OF DETROIT	800/345-6296
WATERFORD	MOTOR CITY GUITAR	810/683-2489
MINNESOTA		
ALBERT LEA	KOPET MUSIC CENTER	507/377-1691
BLOOMINGTON	GROTH MUSIC COMPANY	800/969-4772
BROOKLYN CENTER	SCHMITT MUSIC CENTER	612/566-4560
EDEN PRAIRIE	PEPPER OF MINNEAPOLIS	800/345-6296
EDINA	SCHMITT MUSIC GALLERIA	612/920-5080
FOREST LAKE	MUSIC CONNECTION	612/464-5252
HOPKINS	BUD'S MUSIC CENTER	612/938-6341
MAPLEWOOD	SCHMITT MUSIC	612/770-0091
MINNEAPOLIS	SCHMITT MUSIC CENTER	612/339-3434
MINNETONKA	SCHMITT MUSIC CENTER	612/546-0555
NORTHFIELD	CENTERFIELD MUSIC INC.	800/867-0397
OWATONNA	TONE MUSIC	507/451-5196
TWIN CITIES	GUITAR CENTER	612/631-9420
WASECA	WASECA MUSIC	507/835-2980
WEST ST. PAUL	ECLIPSE CONCERT SYSTEMS	612/451-8878
WHITE BEAR LAKE	EVANS MUSIC	612/429-0236
MISSOURI		
BLUE SPRINGS	MEYER MUSIC CO.	816/228-5656
CAPE GIRARDEAU	SHIVELBINES MUSIC STORE	573/334-5216
JOPLIN	ERNIE WILLIAMSON MUSIC	417/624-3157
SPRINGFIELD	SPRINGFIELD MUSIC COMPANY	417/881-1373
MISSISSIPPI		
BRANDON	MUSIC ENTERPRISES	601/824-2182
JACKSON	RICHARD'S MUSIC	601/982-4004
PASCAGOULA	CHAPPYES MUSIC STORE	601/762-4751
MONTANA		
BILLINGS	HANSEN MUSIC	406/245-4544
GREAT FALLS	NICHOLLS MUSIC CENTRE	800/624-1262
HAMILTON	MUSIC BOX INC.	406/363-5491
MISSOULA	MORGENROTH MUSIC CENTER	800/462-0013
NEBRASKA		
NORFOLK	TOM'S MUSIC HOUSE	800/922-9555
NEVADA		
LAS VEGAS	KESSLER & SONS	702/385-2263
LAS VEGAS	MAHONEY'S MUSIC/DRUM SHOP	702/736-1100
RENO	MAYTAN MUSIC CENTER	702/323-5443
NEW HAMPSHIRE		
MANCHESTER	DADDY'S JUNKY MUSIC	603/669-9346
NASHUA	DADDY'S JUNKY MUSIC	603/888-1160
NASHUA	ROCKIT RECORDS	603/888-8441
PORTSMOUTH	DADDY'S JUNKY MUSIC	603/436-1142
SALEM	DADDY'S JUNKY MUSIC	603/893-6635
W. LEBANON	BLUE MOUNTAIN GUITAR CTR.	603/298-5829
NEW JERSEY		
BERGENFIELD	O. DIBELLA MUSIC	201/385-5800
CHERRY HILL	SAM ASH MUSIC	609/667-6696
EDISON	SAM ASH MUSIC	908/572-5595
HADDONFIELD	HADDONFIELD MUSIC CENTER	800/676-6679
PARAMUS	SAM ASH MUSIC	201/843-0119
NEW YORK		
ALBANY	DADDY'S JUNKY MUSIC	518/452-9431
BROOKLYN	MUSICIAN'S GENERAL STORE	718/596-4962
BROOKLYN	ROYAL MUSIC	718/241-3330
BROOKLYN	SAM ASH MUSIC	718/951-3888
BUFFALO	DADDY'S JUNKY MUSIC	716/835-0516
CARLE PLACE	SAM ASH MUSIC	516/333-8700
FOREST HILLS	SAM ASH MUSIC	718/793-7983
GREAT NECK	GREAT NECK MUSIC	516/466-3994
HUNTINGTON STATION	SAM ASH MUSIC	516/421-9333
NEW HYDE PARK	LACONIA MUSIC	516/352-4070
NEW YORK	J&R MUSIC WORLD	800/221-8180
NEW YORK	SAM ASH MUSIC	212/719-2299
ORCHARD PARK	AL HEMER MUSIC CORP.	716/662-9533
PATCHOGUE	FAMILY MELODY CENTER	516/475-3210
ROCHESTER	MUSIC LOVERS	716/442-0130
UTICA	PEATES MUSIC HOUSE	800/466-8563
WHITE PLAINS	SAM ASH MUSIC	914/949-8448
NORTH CAROLINA		
ASHEVILLE	MUSICIANS WORKSHOP	704/252-1249
ASHEVILLE	DUNHAM'S MUSIC	704/298-4011
BOONE	RYDELL MUSIC CENTER	704/264-4765
BURLINGTON	CB ELLIS MUSIC CO.	910/228-1709
CHARLOTTE	BRODT MUSIC	800/438-4129
CHARLOTTE	MCFAYDEN MUSIC	704/372-3960
CHARLOTTE	MUSIC & ARTS CENTER	704/341-0000
CHARLOTTE	RELIABLE MUSIC	704/375-8662
CONCORD	MUSIC MART	704/782-6013
FAYETTEVILLE	MCFAYDEN MUSIC	910/864-4855
GREENSBORO	MUSIC BARNE INC.	910/272-2118
GREENSBORO	THE MUSIC LOFT	910/378-1068
HENDERSONVILLE	TEMPO MUSIC CENTER	704/693-8276
KITTY HAWK	MUSIC STORE	919/261-6280
RALEIGH	HARRY'S GUITAR SHOP	919/828-4888
RALEIGH	HOFFMAN STRINGED INSTRUMENT	919/571-9001
RALEIGH	MUSIC CONNECTION	800/334-6771
WEAVERVILLE	WEAVERVILLE MUSIC SUPPLY	704/645-5667
WILMINGTON	MCFAYDEN MUSIC	910/392-1775
WINSTON-SALEM	PEARSON MUSIC CO.	910/722-0805
WINSTON-SALEM	PEPPER AT DUNCAN	800/345-6296
OHIO		
AKRON	LENTINE MUSIC INC.	330/434-3138
CENTERVILLE	SHAW'S MUSIC CENTER	513/436-5800
CLEVELAND	LENTINE MUSIC INC.	216/741-1400
DAYTON	HAUER MUSIC	513/222-2815
HARRISON	J.K. LUTHERIE	800/344-8880
RICHMOND HEIGHTS	LENTINE MUSIC INC.	216/791-2700
TOLEDO	RICHARD'S MUSIC	419/537-9166
OKLAHOMA		
MIDWEST CITY	JENKINS MUSIC CO.	405/737-7607
OKLAHOMA CITY	FEES' SHARP AND NICHOLS	800/433-7823
TULSA	SAIED MUSIC COMPANY	800/777-5541
OREGON		
ASTORIA	THEILS MUSIC CENTER	503/325-5981
EUGENE	WILSON MUSIC HOUSE	503/345-5312
GRANTS PASS	LARRY'S MUSIC	503/476-4525
PORTLAND	APPLE MUSIC	503/226-0036
SALEM	WEATHERS MUSIC	503/362-5674
PENNSYLVANIA		
BRYN MAWR	THEODORE PRESSER MUSIC STORE	610/525-3636
KING OF PRUSSIA	SAM ASH MUSIC	610/265-6444
LEMOYNE	WRAY'S MUSIC	717/761-8222
PHILADELPHIA	ZAPF'S MUSIC STORE	215/924-8736
PITTSBURGH	MUSIK INNOVATIONS	412/366-3631
PITTSBURGH	VOLKWEIN BROTHERS INC.	800/553-8742
VALLEY FORGE	JW PEPPER & SON INC.	800/345-6296
RHODE ISLAND		
PROVIDENCE	AXELROD MUSIC	401/421-4833
WARWICK	DADDY'S JUNKY MUSIC	401/823-3239
SOUTH CAROLINA		
ANDERSON	DRAISEN-EDWARDS MUSIC	803/225-4666
EASLEY	MUSIC MAKER	803/859-1077
GREENVILLE	5TH STRING MUSIC	803/242-5428
GREENVILLE	PARKER MUSIC	803/292-2920
GREENVILLE	PECKNEL MUSIC COMPANY	800/868-2275
MYRTLE BEACH	ANDY OWINGS	803/448-1508
ROCK HILL	RECORD CELLAR INC.	803/366-6139
TENNESSEE		
KNOXVILLE	CHAPMAN HIGHWAY GUITAR SHOP	615/573-7881
KNOXVILLE	WILLIS MUSIC	800/894-0615
NASHVILLE	GUITAR HEAVEN	615/833-8483
NASHVILLE	PUBLISHERS OUTLET	800/999-0101
TEXAS		
ARLINGTON	GUITAR CENTER	817/277-3510
BEAUMONT	GUITAR & BANJO STUDIO	409/892-8628
BROWNWOOD	WEEMS MUSIC	915/646-1365
DALLAS	BROOK MAYS/PRINT MUSIC DIV.	800/654-8898
DALLAS	GUITAR CENTER	972/960-0011
FT. WORTH	C & S MUSIC	817/834-1974
FT. WORTH	PEPPER OF DALLAS	800/345-6296
HOUSTON	DRUM-KEYBOARD-GUITAR SHOP	713/781-3786
HOUSTON	GUITAR CENTER	713/952-9070
KILEEN	HOLZE MUSIC CO.	817/526-7720
LONGVIEW	MUNDT MUSIC CO.	903/758-8872
LUBBOCK	JENTS	806/795-5579
MCALLEN	MELHART'S MUSIC	210/682-6147
N. HOUSTON	GUITAR CENTER	713/537-9100
PAMPA	TARPLEY MUSIC CO.	806/665-1251
SAN ANTONIO	CENTURY MUSIC	210/340-4023
TEMPLE	HOLZE MUSIC CO.	817/778-5939
TYLER	MUNDT MUSIC COMPANY	903/561-8828
WACO	HOLZE MUSIC CO.	817/776-1350
UTAH		
LOGAN	BOOK TABLE	801/752-3091
SALT LAKE CITY	PEPPER AT SUMMERHAYS	800/345-6296
VIRGINIA		
BURKE	MUSIC & ARTS CENTER	703/764-1400
CHARLOTTESVILLE	MUSIC & ARTS CENTER	804/973-2805
CHESAPEAKE	MUSIC & ARTS CENTER	804/366-0666
DALE CITY	MUSIC & ARTS CENTER	703/491-4196
FALLS CHURCH	FOXES MUSIC	703/533-7393
FALLS CHURCH	MUSIC & ARTS CENTER	703/820-3610
MANASSAS	MUSIC & ARTS CENTER	703/361-0149
MCLEAN	MUSIC & ARTS CENTER	703/356-9394
OAKTON	MUSIC & ARTS CENTER	703/281-0400
SPRINGFIELD	MUSIC & ARTS CENTER	703/451-0875
STERLING	MUSIC & ARTS CENTER	703/444-3700
VIRGINIA BEACH	A & E MUSIC CENTER	804/498-8282
WASHINGTON		
BOTHELL	MILLS MUSIC	206/486-5000
LYNNWOOD	KENNELLY KEYS MUSIC	206/771-7026
OLYMPIA	YENNEY'S MUSIC CO.	360/943-7500
SEATTLE	AMERICAN MUSIC	206/633-1774
SPOKANE	JIMMY'Z SHEET MUSIC & ACCESSORIES	509/838-7613
TACOMA	LAKEWOOD MUSIC CENTER	206/581-2926
TACOMA	PEPPER AT TED BROWN MUSIC	800/345-6296
WEST VIRGINIA		
BARBOURSVILLE	PIED PIPER MUSIC INC.	304/733-2030
BECKLEY	ALL ABOUT MUSIC & GIFTS	304/253-6405
CHARLESTON	PIED PIPER MUSIC INC.	304/925-7676
HUNTINGTON	PIED PIPER MUSIC INC.	800/995-6874
LOGAN	DON ELKINS MUSIC INC.	800/752-4573
MT. HOPE	PIED PIPER MUSIC INC.	304/255-0235
PARKERSBURG	GALLAGHER MUSIC	304/422-5010
SOUTH CHARLESTON	GORBY'S MUSIC INC.	304/744-9452
WISCONSIN		
APPLETON	HENRI'S MUSIC CO. INC.	414/739-9163
GREEN BAY	HENRI'S MUSIC CO. INC.	414/496-3710
MADISON	WARD-BRODT MUSIC MALL	800/369-6255
MANITOWOC	GOLDEN RING MUSIC & FOLKLORE CENTER	414/684-5242
MILWAUKEE	WALKER MUSIC	800/800-0087
NEW BERLIN	CASCIO MUSIC COMPANY	414/786-6249
WAUSAU	PATTY'S MUSIC	715/842-5675
IN CANADA		
ALBERTA		
CALGARY	MR ENTERTAINMENT /CHINOOK CENTRE	403/255-8336
CALGARY	MR. ENTERTAINMENT/SUNRIDGE MALL	403/285-2990
EDMONTON	GORDON PRICE MUSIC LTD.	403/439-0007
EDMONTON	MR. ENTERTAINMENT/KINGSWAY	403/479-7336
BRITISH COLUMBIA		
PRINCE GEORGE	B & B MUSIC	800/667-7888
VANCOUVER	TOM LEE MUSIC CO., LTD.	604/685-8471
VANCOUVER	WARD MUSIC LTD.	604/682-5288
ONTARIO		
AJAX	DURHAM MUSIC	905/428-6266
ETOBICOKE	QUEENSWAY MUSIC	416/259-9723
HAMILTON	ABSOLUTE MUSIC	905/318-9229
OTTAWA	GRANATA MUSIC	613/234-7666
OTTAWA	STEVE'S MUSIC STORE	613/789-1131
RICHMOND HILL	COSMO MUSIC	905/889-6382
TORONTO	DAVE SNIDER MUSIC CENTRE LTD.	416/483-5825
TORONTO	STEVE'S MUSIC STORE	416/593-8888
QUEBEC		
MONTREAL	STEVE'S MUSIC STORE	514/878-2216

UBS videos are also available for bass, drums, keyboard, vocals, hand dums, and harmonica!

the MARKETPLACE

For more information on advertising in The Marketplace, call Lauren Goldwasser at (212) 462-9592

THE MARKETPLACE is an illustrated advertising section for classified ads and display ads ranging from 1 column inch to 1/6 page. For information on placing a classified advertisement, see the coupon in this section. All copy is subject to publisher approval. Users of P.O. Boxes MUST supply permanent address and telephone number before ad can run. DISPLAY RATES: 1/6 page: 1x - $935; 3x - $840; 6x - $730; 12x - $705. 1/12 page: 1x - $565; 3x - $505; 6x - $480; 12x - $455. 1 Column inch: 1x - $290; 3x - $270; 6x - $255; 12x - $230. SIZES OF ADS: 1/6 page - 2 1/4" Wide x 4 3/4" High; 1/12 page - 2 1/4" x 2 1/4"; 1 Column inch - 2 1/4" Wide x 1" High. REQUIREMENTS: ALL ORDERS MUST BE ACCOMPANIED BY CAMERA-READY ARTWORK AND PAYMENT IN FULL. Mail all advertising materials, along with a check or money order to: GUITAR WORLD MARKETPLACE, 1115 Bwy, NY, NY 10010.

Strength • Power • Endurance • Speed • Stress • Control • Rehab

$7.99 *or less at your favorite music store*

The GRIPP®

...or send $7.99 + $2 S&H

Grandview Com.
Post Office Box 2135
Dept. GW Tempe, AZ 85280

music hand trainer

US Patent 5,190,504 • US Patent 5,350,342 • Get it before you lose it™

IMPRINTED GUITAR PICKS
THE WIDEST SELECTION
of Colors and Gauges in Celluloid
Delrex • Nylon • Brites • V-Resin

IDEAL GIFT GUITARISTS OR BANDS

Send $3.00 for sample of 10 different picks & quantity discount price list with logo & custom imprint information to:

Sound & Stage Inc.
P.O. Box 34-M
Fanwood, NJ 07023

100 PERSONALIZED NYLON PICKS $25

THIN-MED.-HEAVY-EX.HEAVY
PICK COLORS——BLACK
PURPLE-BLUE-PINK-RED
GREEN-YELLOW-WHITE

D&D

PRINTING TWO LINES
10 SPACES EACH LINE
ORDERS SHIPPED WITHIN 3 WORKING DAYS

CALL—(219) 767-2429

FOR SAMPLES AND LOGO INFORMATION—SEND $3.00

Mail to: D&D MANUFACTURING
D/W 6601 W. 900S
Union Mills, IN 46382 (US Currency only)

FREE CATALOGS
($2 overseas)

- ➢Electric Instruments
- ➢Acoustic Instruments
- ➢CD's & Cassettes
- ➢Books & Videos
- ➢Vintage & Used Fretted Instruments

Ask for yours today!

1957 Gibson Flying V Prototype

Elderly INSTRUMENTS

1100 N. Washington
PO Box 14210-GW
Lansing, MI 48901 USA

(517) 372-7890
fax (517) 372-5155

Or visit us on the WORLD WIDE WEB
http://www.elderly.com

The Perfect Christmas Gift!

Announcing! The DUANE ALLMAN SLIDE™

The most famous and collectible of all Guitar Slides! A reproduction of the original Coricidin® Bottle made famous by the legendary Duane Allman is NOW AVAILABLE! This is the ultimate vintage reissue!

Now you can experience the feel of a legend! The Duane Allman Slide™ duplicates the original Coricidin® bottle's dimensions, materials, and manufacturing process to the exact detail to insure the same unparalleled results!

$17.95 + $4.00 S/H ($7.00 foreign) MC, Visa, M.O.

DELTA SLIDE COMPANY
P.O. Box 774, Greenville, MS 38702-0774
1-601-378-5803
Dealer Inquiries Welcome!
Coricidin® is a registered trademark of Schering-Plough Corporation.

GUITAR TRICKS!!!! ™

Don't have the time to learn theory??? Don't even care?? Tired of those mind-boggling, expensive instructional videos? Just want to play great leads and licks??? Killer sound??

THIS CASSETTE IS FOR YOU!!!

Just the tricks on great sounding guitar, without the pain..... Bending, Vibrato, the right notes.....it's all here!!!!

Only $11.95
Guitar Tricks
P.O. Box 1264
Orange, CT 06477
Add 2.00 shipping & handling

Name_____
Street_____
City_____ST__Zip_____
MC, VISA, AMEX, DISCOVER
Card #_____
Exp. Date____Which Card____
Signature_____

BOOMERANG

The **BOOMERANG™** is a powerful, yet easy to use Phrase Sampler in a ruggedly built floor unit. It's a musical scratch pad for songwriting, tireless accompanist for rehearsing & creative tool for live performance. It can record, create loops, layer unlimited parts, playback in reverse or at half speed, play backwards leads live, create echo effects and more.

- One full minute of record time (expandable to four minutes)
- One button press for most functions
- Selectable sample rate
- Accepts mic, instrument, or line level
- 17" X 6" X 2" steel chassis
- Only $459.00

For more information or to order call

1-800-530-4699

Boomerang Musical Products
P.O. Box 54195, Dallas, TX 75354-1595

GRAPHIC Graffiti®

ENHANCE THE LOOK OF YOUR GUITAR WITH HIGH-GLOSS VINYL GRAPHICS FROM GRAPHIC GRAFFITI!

EASY TO APPLY • DURABLE • WEATHER RESISTANT

YOU CHOOSE THE DESIGN, SIZE, & COLOR!

DOZENS MORE DESIGNS AVAILABLE IN YOUR FREE CATALOG
WE'VE GOT COLORS IN NEON GREEN TO METALLIC SILVER

EACH GRAPHIC IS COMPUTER CUT FROM ONLY PREMIUM MATERIAL.
CUSTOM ORDERS WELCOME
TO RECEIVE YOUR FREE CATALOG, WRITE TO:
GRAPHIC GRAFFITI
P.O. BOX 42097
MESA, AZ
85274-2097

THE GUITAR OF CHET ATKINS

TAUGHT BY CHET ATKINS

In this 80 minute video lesson Chet performs and describes in detail, the playing of nine of his classic arrangements. An 80 page tab/music booklet is included.

Titles include: Maybelle, Petite Waltz, Happy Again, Londonderry Aire, When You Wish Upon A Star, Young Thing, Bye Bye Blackbird, Mr. Bo Jangles and Lover Come Back. ***GW 941 $49.95***

CHET ATKINS

RARE PERFORMANCES 1955-1975

Titles include: PURINA SHOW, 1955: The Poor People Of Paris, Side By Side, Makin' Believe • OZARK JUBILEE, 1958: Villa, Say Si Si • NORWAY, 1963: Levee Walking, Wildwood Flower, Yes Ma'am, Malaguena, Medley: Greensleeves/Streets Of Laredo, Peanut Vendor, Tiger Rag • NORWAY (NASHVILLE CAVALCADE), 1973: Alhambra, Black Mountain Rag, Medley: Windy & Warm/ Back Home In Indiana/Country Gentleman/Mr. Sandman/Wildwood Flower/Freight Train, Medley: The Three Bells/I Can't Stop Loving You/Java/He'll Have To Go/When You're Hot You're Hot/Oh Lonesome Me, Just Another Rag, Mr. Bojangles, Missionera, Wheels PORTER WAGONER SHOW, 1973: Muskrat Ramble

VESTAPOL VIDEOS 13027 $24.95

Postage/handling: USA/Canada: $5.00 for first video and $1.00 for each additional video. Visa/Mastercard Accepted

STEFAN GROSSMAN'S GUITAR WORKSHOP
P.O.BOX 802, SPARTA, NJ 07871
TEL: 201/729 5544 FAX: 201/726 0568

BETTER PLAYING IN THIRTY DAYS, GUARANTEED!

NO READING, NO EXTRA PRACTICE TIME!!

Gain the *EDGE* of a "tuned" subconscious! Enhance all aspects of your playing. Improve your control and creativity. Develop the technique which you desire. Amaze yourself and others with the **SUBLIMINAL LEARNING SYSTEM**!!

ANYONE can be a much better player if they have the right mindset. Our system will guide you toward that mindset automatically! You will be amazed! **A highly effective tool for all players**. All levels, all styles, all forms, including improvisational. **Beginners** will learn and progress faster! **Experienced players** will break through competence to achieve mastery and excellence!

Very easy, safe and effective. **No effort** required! Simply listen to our audio cassette as directed. **And that's it!** Our programs will supercharge any lessons or study methods that you are using! Your practice time will be far more productive. End boredom and make learning fun!

CHECK OUT THESE PROGRAMS:

- **Guitar & Bass** — Master the fretboard!
- **Keyboards** — Newfound freedom on the 88's!
- **Drums** — Beat like never before!
- **Memory Enhancer** — Remember more with less effort!
- **Stagefright Reducer** — Stop choking and butterflies!
- **Confidence Builder** — Believe that you can!
- **Success** — Dare to achieve! Reach your goals!
- **Productivity** — Really get things done!
- **Relaxation** — Reduce stress and feel great!

10 YEAR, PROVEN TRACK RECORD

No mere gimmick or rip-off, we have been in this business and advertising in this magazine for 10 years. If we were ripping off their readers, they would boot us out. Simple as that! Your satisfaction is absolutely guaranteed or your money back in full. No questions, no hassle!

For more information call (401) 725-0830 or write us.

Heard enough? GOOD! Place your order right now. While you're thinking about it. Send your name and mailing address along with your payment (cash, check, or money order) and program title choices to:

Liberty Information Research
P.O.Box 221, Dept. GW 96, **Valley Falls, RI 02864**

Pricing (postage included): $15 for one program, $25 for any two, $35 for three, $40 for four, **Best deal:** Order any five or more and pay only $9 for each program! (Overseas orders please add $2 per program for shipping.)

Orders paid by cash or money order shipped in 48 hours.

48th Street at your doorstep

Jimi Hendrix to **the Stones**, to **Blues Traveler**, Manny's has been a home to legends for over 60 years. Ordering your gear from Manny's Mailbox Catalog offers **you** the same unparalleled customer service, selection, and expertise you expect from Manny's. It's like having 48th Street at your doorstep. Call **212-869-5172** or write for your free product catalog today - and become part of —The Legend.

Manny's Mailbox Music

48th Street at Your Doorstep • 156 West 48th Street • New York, NY 10036

Prices and product support available 10 am - 6 pm est, Monday through Friday only.

NEW BLACK $15.95

also AVAILABLE **CLEAR** $21.95 & **OAK** $19.95

Pivots & Folds Flat to walls, amps, racks, speaker cabinets etc.

WALLACHER

WALLACHER
THE GUITAR HANGER

VISA/MC/DISC
Call 24 hours a day

1-(800) 9-U-HANG IT
Fax (805) 649-4323

SEND CHECK OR MONEY ORDER TO:
WALLACHER
P.O. Box 633 GW
415 Old Ventura Ave.
Oak View, CA. 93022

Basic OAK $9.95

All orders add $3.95 Shipping and Handling.
California residents add 7.25% sales tax.

HELP WANTED

EASY WORK! EXCELLENT PAY! Assemble Products At Home. Call Toll Free 1-800-467-5566 ext. 11604.

GREAT EXTRA INCOME! Assemble products at home. Guaranteed! 1-800-377-6000, ex9530.

MUSICIANS WANTED

PRECISION DISC
"LEADERS IN DIGITAL MUSIC"
1000 CD PACKAGES COMPLETE
2 COLOR ON CD,FULL COLOR BOOKLET AND COLOR TRAY CARD
$2,199 !!
PRECIGION DISC 417 W 2ND ST.
SALIDA COLORADO 81201
- 719.539.5457

The #1 Musicians Referral service on the internet. FREE! http://www.mastermusician.com

PROFESSIONAL MUSICIANS REFERRAL Connect with the RIGHT group or player. Call PMR-America's original national referral! (612) 825-6848.

Get **YOUR SONGS HEARD**. Over 50 record companies nationally, internationally, along with submission requirements. For complete package, send $15.00: PLANET WORLD, P.O. Box 67219, Baltimore, Md. 21215.

MUSICIAN'S NATIONAL REFERRAL. Professional musicians seeking groups, groups seeking musicians. **1-800-FON-GIGS** (1-800-366-4447). Bands register free. L.A. based. **SPREAD THE WORD!**

ATTENTION BANDS/ARTISTS & SONGWRITERS!!
Fastest growing indy label aggressively seeks fresh and original talent for upcoming releases. If you are ready to be heard by top-level industry decision makers and private investors, submit demo (1-3 songs) and press kit to Rodell Records, Inc., PO Box 93457-GW, Hollywood, CA 90093.

COLLECTABLES

ATTENTION COLLECTORS: We have over 1500 different **GUITAR PICKS** of your favorite players! We also have crew members t-shirts, import CD's, ad awards, drum sticks, tour books, backstage passes, autographed guitars, 7 & 12 inch vinyl, promo posters, radio shows, plus hundreds of autographed items and much, much more. Over 10,000 items in stock at all times! We've been here for 16 years. Where have you been and what are your waiting for? Send $3.00 for our complete catalog to WYNNCO, P.O. Box 39GW, Pickens, SC 29671.

C.F. MARTIN® COLLECTIBLE BANK

1917 Ford Model T

1/25 scale

LIMITED EDITION **$29.95**
+ $4.50 shipping and handling

D. B. COLLECTABLES
1064 Patrick Court
Kingsport, TN 37660
(423) 247-9920

INSTRUMENTS

AMPLIFIER REPAIR, MODIFICATION, CUSTOMIZING. APOGEE SYSTEMS, 27 Steere Rd., Greenville, RI 02828 (800) 994-9333.

LOWDEN GUITARS; INCREDIBLE DISCOUNTS. All models available. Acoustic Wizard Music PO Box 2271 Mill Valley, CA 94942 (800) 335-3365 or (415) 721-7656 http://www.wco.com/~acouwiz

STEEL GUITARS - New -Used - Buy - Sell - Trade - Custom Building - Conversions - Repair Parts. Steel Guitar Works 418 Second St. Portsmouth OH 45662 614-354-4300.

VINTAGE, NEW AND USED GUITARS AND AMPS. **GUITARS UNLIMITED** 3255 Fairfield Ave. Bridgeport, CT 06605. (203) 331-0040 fax (203) 366-6416.

LOW PRICES AND 30 DAY MONEY BACK GUARANTEE ON BRAND NAME INSTRUMENTS EQUIPMENT AND ACCESSORIES. **FREE CATALOG**. MATT'S MUSIC, 778 WASHINGTON ST. HANOVER, MA. 02339 (617) 829-0111. FAX (617) 829-0715.

FREE CATALOG! NAME BRANDS- Guitars and Basses, effects, cables, strings, tuners, stands, amplifiers, microphones, harmonicas and more. Write to: **DISCOUNT MUSIC SUPPLY**, Dept GW, 41 Vreeland Ave., Totowa, New Jersey 07512-1120.

New & used guitars, amps, drums, pro-sound; **#1 store on the internet**- 410-766-7668. http://www.mastermusician.com

FREE DISCOUNT CATALOG! Guitars, Amps, Accessories! We stock most major brands! FX pedals lowest prices ever! Call **ROXY MUSIC,** 1012 Lincolnway, Laporte, IN 46350. 1-800-535-7699.

CUSTOM ELECTRIC GUITARS- Bodies-Necks-Parts-2TEK Bridge Installations. **TUBE WORKS** Amplifiers. **FREE INFO...HARPER'S GUITARS**, P.O BOX 2877 Apple Valley, CA 92307. Mastercard & Visa. Phone/FAX 1-619-240-1792.

VINTAGE INSTRUMENTS

GUITARS: Used, vintage and amps at fair prices. We trade and ship worldwide. Free list. Established 1975. **GUITAR EMPORIUM,** 1610 Bardstown Rd., Louisville, KY 40205. (502) 459-4153.

MARTIN GUITAR, 1966, D-35, BRAZILIAN ROSEWOOD. Good shape, not perfect. $2800.00, firm. 207-537-3432, Ellsworth, Maine.

VINTAGE INSTRUMENT CATALOG. Call or write for our monthly catalog of over 1,000 new, used and vintage instruments. We **BUY, SELL, TRADE** and ship worldwide. Written **APPRAISALS** available, $20 per instrument. **GRUHN GUITARS**, 400 Broadway, Nashville, TN 37203. (615) 256-2033, fax (615) 255-2021.

SUBSCRIBE TO **VINTAGE GUITAR,** the only vintage guitar magazine with a monthly updated **Vintage Instrument Price Guide**. Free want ads, articles, all the upcoming **guitar shows**, and more! $23.95 (call for outside U.S. rates) for 12 monthly issues ($1.00 for sample). **VINTAGE GUITAR**, Dept. W, PO Box 7301, Bismarck, ND 58507. (701) 255-1197. FAX (701) 255-0250. E-mail vguitar@vguitar.com. Web: URL=http://www.vguitar.com

The Guitar Broker: Florida's greatest selection of vintage goodies. We're stocked with 100's of guitars & amps. Call/write/fax for free list. The Guitar Broker 2455 E. Sunrise Blvd. Ft. Lauderdale, FL 33304. Phone (954) 563-5507; Fax (954) 563-5509. http://www.upcyber.com/guitars/

TOO MANY USED GUITARS! Great factory-authorized repairs and restorations, too. We buy, sell, trade, consign and appraise. Send $1.00 for catalog. **TOP SHELF MUSIC**, 1232 Hertel Ave., Buffalo, NY 14216. (716) 876-6544.

OVER 1000 VINTAGE, NEW & USED GUITARS IN STOCK. We ship anywhere, 48-hr. approval. **WILL PAY CASH** for vintage & used guitars & amps. Call/E mail for a **FREE STOCKLIST**. **DAVE'S GUITAR SHOP**, 1227 So. 3rd. Street, La Crosse, WI 54601. Phone (608) 785-7704, Fax (608) 785-7703 or E mail address - davesgtr@aol.com

1958 Strat, 1940 D18, 800 more. SUBSCRIBE NOW to our monthly used and vintage instrument list with 20 jam packed pages of quality instruments for players and collectors at down-to-earth prices. $15.00/year ($30.00 overseas). Current issue free on request. **ELDERLY INSTRUMENTS** 1100 N. Washington, POB 14210-EN8, Lansing, Mi. 48901 517-372-7890. http://www.elderly.com

GUITAR DIGEST: The Used and Vintage Instrument Magazine. Informative Articles (Electrics and Acoustics)! Collector's Tips! Dealer Stocklists! Free Nationwide Classifieds! 6 issues/$10.00. Sample $2.00. **GUITAR DIGEST,** P.O. Box 1252, Dept. W, Athens, OH 45701. MC/VISA. (614) 592-4614.

PARTS/ACCESSORIES

Make a **CD** from your **DAT** or **Cassette**. Starting from $10. **AARGOVIA CD MASTERING** 1226 Sedgefield Rd. Marietta, GA 30062 1 800 552-8141 http://www.mindspring.com/~aargovia

CHRISTMAS SPECIAL/ AXMAN GUITAR WALL MOUNT. Adjustable wooden hanger keeps AX hung safely on wall. $10.00 or two for $18.00. Send check or money order to: AXMAN, W2333 New Deal Ave. East Troy WI 53120.

NECKLIGHTS™ FROM $19.99
B.I.M. PRODUCTS
4510 NW 41 TERR FREE BROCHURE
FT. LAUD, FL. 33319 1-954-730-9353 U.S.PAT#5,373,768

WHAT DO YOU NEED? We have the best products to **HOT ROD** your guitar and amp to get the **KILLER TONES!** Pickups, tuners, tubes, speakers, cool tone controls, custom wiring harnesses, high performance amp parts and much more. Send $2.00 for our catalog and receive **FREE** our **"Secrets of Hot Rodding"** for guitar. Write to: **Griblin Engineering**, 369-B Third St., Suite 112, San Rafael, CA 94901.

WE CUSTOM ENGRAVE GENUINE GIBSON TRUSS ROD COVERS. One or two lines, up to 14 letters per line, $19.95. Call or write **GITGRAVERS**, P.O. Box 554, Voorhees, NJ 08043 Tel/FAX 609 424-7116.

REWA'S NECKSTICKS.™ Disposable guitar cleaners. The perfect gift! 24/$2.99, Free pth! Mike Rewa, 40 E. Main St. #164 Newark, DE 19711.

STRING MUFFLER™ PROFESSIONAL DAMPERS. INSTANTLY SILENCE, UNNEEDED OPEN STRINGS WHILE RECORDING/PERFORMING. PATENTED DESIGN. EASILY ATTACHES WITHOUT TOOLS. NOW MUSICAL PRODUCTS, DEPT W, P.O. BOX 76, WINDOM MN 56101-0076. PHONE/FAX (507) 831-5059.

TUBES, TRANSFORMERS, CAPACITORS, REVERB TANKS. **Free Catalog**. APOGEE SYSTEMS, 27 Steere Rd., Greenville, RI 02828 (800) 994-9333.

SNAKESKIN GUITAR STRAPS High quality black on tan skins over padded USA suede. Incredible look, feel, and price. Moneyback guarantee. Free quick-release. Show someone this ad, say "Me. Gift." Send **$49** for 2" wide, **$59** for 3" wide: Skin Hungry, Code F, P.O. Box 40251, Rochester, NY, 14604.

Custom pickguards, **NEW** Maple book-match pickguards. Electro color flame designs. New graphic engraved pickguards. Also vintage materials available. **Pickups** 60s and 70s styles. Catalog available. Jeannie Pickguards 292 Atherton Ave Pittsburg, CA 94565 Tel/Fax 510-439-1447.

FREE CATALOG. GUITAR MOD KITS FOR $4.95! TUBE AMP KITS, ONLY $17.00! PLUS How to do it! Our Catalog has guitar and amp mods you can't get anywhere else on earth! Plus: "Musician Friendly" guitar hop up tricks, Plus the world famous underground **"Perfect Guitar/ Newsletter,"** It's fun to work on your amp and guitar! **Call (415) 571-6887 (415) 571-1507. Mail to: Torres Engineering-1630 Palm Avenue, San Mateo CA 94402 Fax: (415) 571-0849; E-mail AMPS007 Check us out on the web: http://www.torresengineering@AOL.com**

FREE CATALOG! Save on strings, straps, cables, tuners and more. **BLACK CREEK MUSIC,** P.O. Box 24578, Rochester, NY 14624-0578.

STRINGS! Up to 60% off BP quality strings. All major brands also available. **FREE CATALOG**, BP SALES, PO Box 1394-GW, Flushing NY 11354 (718)-358-1750.

PROTECT YOUR FINISH. AXSAK GUITAR JACKETS. Used by Jennifer Batten, Lonnie Brooks, etc. P.O. Box 647, Gardena CA 90248-8047.

CD LOOPER

The ultimate windows tool for slowing down any CD 2, 3, or 4 times. WITHOUT CHANGING PITCH. Unlimited loop points per song. Length of loops limited only by available hard disc space.

To order your copy of CD Looper for only $89.99 call

Replay Technologies Inc
516-385-1398
http://www.replayinc.com

GUITAR REPAIR! FREE 104 page catalog full of hard-to-find tools, finishing supplies, instructional videos and replacement parts for electric and acoustic guitars, banjos and mandolins. **STEW-ART MACDONALD'S GUITAR SHOP SUPPLY**, Box 900-I, Athens, OH 45701. (800) 848-2273. FAX (614) 593-7922.

ON-BOARD ELECTRONICS - Tiny size, tiny $, HUGE SOUND! Compressor, Mid-EQ/Overdrive, 7-band EQ, Switching. Write for catalog. StarrSwitch Co., 1717 Fifth Ave., San Diego, CA 92101 or call (619) 233-6715.

ATTENTION PEDAL EFFECT USERS

STOMPIN' GROUND

• Professional quality Hook and Loop Pedalboards and Transit Cases for your effects-tuner-power supply

Set-up your floor layout in a snap !

FREE BROCHURE

Voice mail: 913-597-5753 E-mail: stompin@juno.com or write: Sphere Mfg PO Box 129 Perry Ks 66073

12 FRET GUITAR NECK RUBBER STAMP $12.99 Stamp pad $3 SOUTHWEST RUBBER STAMP 4176 Woodruff Suite 502 Lakewood, CA 90713.

Discount Catalog strings, wireless systems, tuners, etc. Send $2.00 Night Music Dept. 104 P.O. BOx 221, Newton KS 67114.

RECORDING

24 Track Recording Studio in Colorado. Complete CD & Recording packages 8K. Rif Raf Records 417 W. 2nd St. Salida, CO 81201 719-539-5457.

INSTRUCTION

TEACH YOURSELF GUITAR RECORDING SKILLS. Free information. Horan Publications-GW, 100 Carbon St., Minersville, PA 17954.

FREE SUBSCRIPTION The Most Widely Read Newsletter For Bass Players in the World. BASS PRO TIPS, PO Box 558-W Bronxville, NY 10708. Phone/Fax (914) 793-8802. http://ourworld.compuserve.com:80/homepages/bassprotips

Howard Hart's Guitar Instruction

The finest books, cassettes, compact lessons, and personal one-on-one correspondence lessons. Rock, Blues, Metal, Jazz, Fusion, and more! All lessons in TAB and fully demonstrated on tape. High quality pro-recordings. Write to or call for free complete information:

Howard Hart's Guitar Instruction • P.O. Box 1745 • Carlsbad, CA 92018
Info Request Line: (619) 434-4519

ATTENTION: Guitar Teachers Even the greatest Guitar Teacher will be broke without enough students . . . get this FREE REPORT. "How To Get A Constant Stream Of New Guitar Students and teach them what they want to learn". Call 1-800-215-0664 24hrs for a Free Recorded Message to get your copy.

"Making It in the Music Business". Send for **Free** details. N.V.D., Dept GW-1, 39 Senator Drive, St. Catharines, Ontario, Canada, L2S 3T3.

Need help with guitar or piano technique? We're Twinstar Publications. We offer a **full line of exercise books and manuscript paper.** For more information, send a SASE to: Twinstar Publications, PO Box 355, Breaux Bridge, LA 70517.

DON'T STRESS!! END BARRE CHORD DILEMMA. 120 chords at your fingertips with the **CRIBNOTE**. These plastic no harm strips stick to the back of your guitar neck with chords and their locations. Check out our website at http://www.monet.com/pages/cribnote/ or call 1-800-932-6683.

Custom Transcription Services, Free Estimates, affordable, lessons, 70's. Tim Pitts 7003 Ledgerock, Louisville, KY 40219.

Play The Most Vicious Guitar Riffs Just like the pros. Learn the Secrets. Send $3 to P Belcher C/O Gulf Coast Music 2675 64th St. SW Naples, FL 34105.

CONNECT THE NECK

A logical method of learning to play confidently in ANY position on the guitar in ANY key!

NOT another boring lecture style theory book...

NOT another zombie clone lick memorization tape...

CONNECT THE NECK will benefit guitarists of all musical tastes. Each 5 lesson volume combines valuable theory concepts with guitar specific application exercises to maximize your valuable practice time. Don't waste time imitating someone else's style..invest time developing your own!

Volume 1- Essential Scales and Modes: The Foundation of Music Theory

Volume 2- Scale Sequencing and Technique: A Melodic Approach

Volume 3- Arpeggio Arsenal: Putting It All Together

Each volume only **$19.95** (less than one "private" guitar lesson!).

All 3 just $49.95!

Add $3.00 shipping and handling per order
Send Cashier's Check or Money Order to:

CONNECT THE NECK
Dept. GW
P.O Box 629
Lawrence, KS 66044-0629

THE MUSIC INDUSTRY PAGES

http://www.musicindustry.com

GUITAR INSTRUCTIONAL BOOKS By G.I.T. Graduate. FREE brochure: Creative Guitar Studio 101-290 McDermot Ave. Winnipeg, MB. Canada R3B-OT2.

HOW TO SUCCEED IN MUSIC. A must for any serious musician. Packed with vital information from leading session musicians. $9.95 to: P & A HINTON 2800 E. Commercial Blvd ste 213, Ft. Lauderdale, FL 33308.

CREATIVE GUITAR SOLOS, dynamite repertoire, accompanying tapes available, improve, expand. Free sample tape, information. Guitar in Motion, 48 Brock St., Barrie, Ontario, Canada L4N 2L7.

THE ULTIMATE TONE-Explains tube guitar amps, modifications. 395 schematics. Benefits techs, hobbyists. Canada $65.00 CDN; USA/International $55.00 US. Shipping included. Money-order, Mastercard, VISA. Power Press Publishing, PO Box 1777, Stn. Ctr. Csc., London Ontairo, Canda N6A 5H9. Phone 519-668-3132, FAX 519-668-2055.

WANT TO PLAY GUITAR? Find a teacher near you with the **International Guitar Registry Teacher List.** Drop us a postcard with your name and address saying "I want the IGR Teaching List now" and we'll send you a **free** listing of hundreds of great teachers in every area. Write: IGR Teacher List, P.O. Box 10003 Van Nuys, CA 91410-0003.

HOT INSTRUCTIONAL VIDEOS! "You Can Play Guitar"-guaranteed-Free Info/Special Offer. 1-800-853-7379. DW VIDEO, 5510 Maple Hill Rd., Howard City, MI 49329.

FREE GUITAR TAB CATALOG- Virtually everything in print! All styles. **GUITAR ONE STOP**, Dept GW 4607 Maple Ave, Baltimore MD 21227 (410)242-0326. Foreign requests send $4. Or see it all on-line: http://www.charm.net/~guitar/

RECORDING ENGINEER Part Time Work, Nights, Weekends. **On-The Job Training** in local major Recording Studios. No Experience Required. Free Video and Brochure tells how. **1-800-295-4433. Ask about our Record Label!** http://www.sna.com/musicbiz

IT SHOULD NEVER HURT TO SING!

If you experience soreness or become hoarse when singing or want a huge singing voice; **call 1-800-699-5508, 24 hours, for a free recorded message.**

Custom Transcription Specialist-Large list (free estimates)-digital speed reductions. John Maier, 55 William St Dept GW, Pleasantville, NY 10570. 914-741-6321.

Free Guitar Music Catalog! Includes hundreds of tab books, instruction books, audio packs, and videos for ALL styles of music. Write or call Music Dispatch, Dept. GWDCL, P.O. Box 13920, Milwaukee, WI 53213, 1-800-637-2852.

BECOME A LEGEND! Learn to Solo at a Screaming, Mind Numbing, Finger-shredding 15 notes a '**second**'. **FREE** information. Write: Saddrr Group Ltd. 11150 Glenoaks Blvd. #185 Dept.-B605 Pacoima, CA 91331.

THE ORIGINAL CUSTOM TRANSCRIPTION SERVICE-all styles, professional, accurate! Songs, solos of your choice, standard notation and/ or tabliature. John McGann, P.O. Box 688-GW, Boston, MA, 02130-0006. 617-325-6853. http://world.std.com/~jmcgann

BE A RECORDING ENGINEER
★ TRAIN AT HOME with AIA
Easy Home-Study practical training in Multi-track Recording. Join our successful working graduates or build your own studio. Diploma. Job Placement, & More.
FREE INFORMATION:
Audio Institute of America
2258-A Union St. Suite T, San Francisco, CA 94123

PLAY KILLER GUITAR! See what EVERY guitar magazine has to say about this state-of-the-art instruction package. See "PLAY KILLER GUITAR" ad in this issue for details.

PLAY ANY SONG BY EAR INSTANTLY! GUARANTEED! Improvise like the Guitar Masters! Exciting new method. Free information. **BATES MUSIC**-GW, 122 Ravenna Way, Cary, NC 27513.

'96 Now! 3rd Edition Blue Book of Guitars
To order Call: 800-877-4867 $33.95 includes 4th Cl. Mail charges
Visit our Web Page at: http://www.bluebookinc.com
Blue Book Publications, Inc. • 8009 34th Ave. S. # 175 Dpt. GW Minneapolis, MN 55425

OTHER

Copyright kits, $15.50; W/W **REEDS**; Visa/Master/Discover; Allow 3-4 weeks; The Music Station, 1843 Montgomery Highway, Suite 105(W), Birmingham, Alabama 35244; 205/988-4176.

FREE CD/CASSETTE CATALOG, LOW prices. Barry Publications, 477 82nd Street, Brooklyn, NY 11209.

SONGWRITER PRODUCTS, IDEAS, NECESSITIES! Books, Contracts, Copyrights, Business Forms, Record Co/Publisher/Radio Directories, Duplication, Cassettes, Labels, 8x10's, Music Gifts, Apparel. Free Catalog. SPIN, 345 Sprucewood Rd, #24, Lake Mary, FL 32746-5917 (407) 321-3702.

INVENTORS: The Concept Network represents inventors who want to **PATENT** and **MARKET** their new product ideas. Call 1-800-835-2246, ext. 197 for FREE information.

Guitarist Dan McAvinchey www.guitar9.com/gw.html

Getting Signed is hard to do. But we will get you there! **Talent 2000** (708) 567-2197.

YOUR PUBLICITY PHOTO COPIED. 500 B&W gloss 8 x 10s for $112.00 (price includes typesetting). Free price list and paper samples. **MUSICIAN'S PHOTO SERVICE**, Dept. GW, 706 N. 76th, Seattle, WA 98103.

FOR SALE

Robert **GORDON** with Danny **GATTON** Live, **"THE HUMBLER"** New Release check or money order. Free Catalog. NRG Records, Inc. P.O. Box 100, Alpharetta, GA 30201 770-442-5214.

90th ANNIVERSARY HARLEY DAVIDSON COMMEMORATIVE STRATOCASTER BEAUTIFUL MINT CONDITION, NEVER PLAYED, $20,000 (505) 877-9070.

BAND CONTRACT: Covers Writers and Band Members Completely 2 pgs Send $15.00 To: Sound Whole Productions 351 Huntington Ave Buffalo, N.Y. 14214.

HUMAN ZOO- new 13 song disc available featuring bass madman Dave Horn. Send $12 payable to **DTH PRODUCTIONS**, Dept. GW, P.O. Box 1026, Streamwood, IL, 60107.

4000 USED GUITARS, amplifiers, effects, etc. Call, mail, e-mail for **FREE CATALOG**. 60-day warranty. List updated **DAILY** on the web: http://www.wurlitzer.com **E.U. WURLITZER MUSIC** 65 Bent St., Cambridge MA 02141, ph (800)886-5397, fax (617) 738-6203, e-mail:guitarworld@wurlitzer.com

SCHOOLS

MUSIC THEORY COURSE FOR GUITAR. Correspondence course. Certificate issued on completion. For the course outline and enrollment order form for this and other home study courses, write to: Jim Sutton Institute of Guitar 23014 Quail Shute, Spring, TX 77389-3944. JSuttonISG@aol.com

GUITAR REPAIR AND CONSTRUCTION SCHOOL! Practical, profitable training in guitar repair and construction. Build an acoustic and electric guitar while working in an actual repair shop specializing in the vintage market. Call (616) 796-5611, or write **BRYAN GALLOUP'S GUITAR HOSPITAL**, 10495 Northland Drive, Big Rapids, MI 49307. (800) 278-0089.

GUITAR BUILDING AND REPAIR SCHOOL. Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing and guitar electronics. For occupational training, since 1974. Accredited member ACCSCT. Financial Aid available for those who qualify. Contact: **ROBERTO-VENN SCHOOL OF LUTHIERY**, 4011 S. 16th Street, Phoenix, AZ 85040. (602) 243-1179.

Terrify the competition!!! Master complete terrifying original instrumentals + unbelievable theory/technique to create your own! **Learn what the others can't teach!** Our legendary live training **Now On Video!** Winter enrollment **Free!** To those who **ACT NOW!** Course fills rapidly! **Rush SASE to: Terrifying School of Guitar** P.O. Box 327 Saunderstown, RI 02874.

CD's

Hot guitarists **LES DUDEK** and **MIKE PACHELLI**, Listening Line: 800-235-9193. Free Catalog, GeoSynchronous Records, Dept. RGW, Box 540962, Merritt Island, FL 32954-0962, email: geosync@pan.com.

IMPORTED GUITAR CD'S! Hundreds of titles in stock! New/Noteworthy: **Allan Holdsworth** (Heavy Machinery w/ **Anders & Jens Johansson**, also stocking **Johansson**-Sonic Winter), **Yngwie Malmsteen**-Inspiration (classic cover tunes-Japanese edition w/ bonus track), **Steve Hackett**-Genesis Revisited (w/all-star cast-call for details!!), **Jake E. Lee**-A Fine Pink Mist, **Michael Schenker**-Written In The Sand, **Shawn Lane/Jonas Hellborg**-Temporal Analogues of Paradise, Abstract Logic, Two Doors w/ Michael Shrieve. Stocking **Steve Lukather/ Los Lobotomys** debut instrumental disc & **Michael Landau**-Tales From The Bulge/Burning Water/Raging Honkies & all **Tommy Bolin** archival recordings! We ship worldwide!! **Visa/MC/Discover/AmEx. Audiophile Imports**. Dept. GW, Box 4945, Lutherville, MD 21094-4945. Phone (410) 628-7601, fax (410) 628-1948. Check out our '97 catalog on the Web: http://www.cyboard.com/audiophile.html

GUITAR WORLD CLASSIFIED COUPON

GUITAR WORLD CLASSIFIEDS WORK! An ad in **THE MARKETPLACE** will reach more than **700,000 serious guitar players**. **Cost:** $3.00 per word, $.75 additional per bold word. $6.00 for address, phone number or e-mail information. **Deadline:** 18th of the month for the issue to be published two months following (example: November 18th for the February issue on sale in January)."800" phone numbers are not allowed unless the company is a manufacturer that sells its own products through mail order only. Discounted prices and percentages are not allowed but the word "discount" may be used. **Please underline words to appear in bold; attach your classified ad copy on a separate sheet, typed or printed clearly.** Advertisers must provide us with complete name, full street address, and telephone number, whether or not this information is included in ad. **FULL PAYMENT MUST ACCOMPANY ALL ADS. Mail Ads To:** GUITAR WORLD CLASSIFIED, 1115 Broadway, NY, NY 10010. **FAX Ads (credit card payment only) to: (212) 627-8701**. For more information, call Lauren Goldwasser, (212) 462-9592.

Name _____

Company _____

Address _____

City _____

State _____ **Zip** _____

Telephone ( )

CATEGORIES AVAILABLE (check one)

- ☐ HELP WANTED
- ☐ INSTRUCTION
- ☐ SHOPPING THE WEB
- ☐ PARTS/ ACCESSORIES
- ☐ MUSICIANS AVLBLE/WNTED
- ☐ SCHOOLS
- ☐ INSTRUMENTS
- ☐ FOR SALE
- ☐ VINTAGE INSTRUMENTS
- ☐ OTHER

HOW TO FIGURE THE COST OF YOUR AD:

_____ Words X $3.00 ea. = _____

_____ Bold Words X $.75 ea. = _____

Address (Do Not Include When Counting Words = $6.00

TOTAL PER ISSUE = _____

_____ # of issues ad will run X _____

TOTAL PAYMENT ENCLOSED = _____

_____ **SPECIAL BONUS:** I've enclosed prepayment for four issues. My fifth ad is **FREE**.

Classified ads may be paid for by check, money order, Visa or MasterCard.
If paying by Visa, MasterCard, or Amex please supply the following information: Bill my (check one) ☐ Visa, or ☐ MasterCard ☐ Amex

Card # _____ **Exp. Date:** _____

Name of company or person exactly as it appears on card (print clearly): _____

Cardholder's Signature: _____ *The amount will appear on your bill as "Harris Publications."*

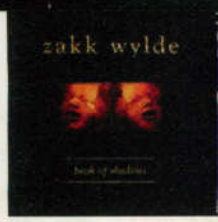
SUBSCRIBE NOW!

AND GET A FREE CD!

THAT'S RIGHT, YOU'LL GET A MEGA *COOL CD SAMPLER* FROM GEFFEN RECORDS WITH YOUR 12 MONTH PAID SUBSCRIPTION TO *GUITAR WORLD* AT THE SPECIAL PRICE OF $19.94. THAT'S 60% SAVINGS OFF THE NEWSSTAND PRICE.

THE CD PEACEFUL GREASY FEELIN' FEATURES 19 SONGS BY :

Slash, White Zombie, Counting Crows, Sugartooth, eels, Pat Metheny Group, Weezer, Zakk Wylde, The Posies, Doyle Bramhall II , Gus, Manowar, Southern Culture On The Skids, Lode, The Sugarplastic, froSTed, 60 Ft Dolls, Lazlo Bane, Hayden



FILL OUT THE SUBSCRIPTION CARD ABOVE. LIMITED TIME OFFER, WHILE SUPPLIES LAST.

FOLIO SX

THE FACTS (& no Bull)

At Soundcraft, designing the mixing consoles people actually want has been a serious business for over 22 years. We've listened to our customers – from budding musicians to world-renowned artists and sound companies – and we've built their wish-lists into our mixers. We don't hype our new features and we don't go in for gimmicks. When you listen to SX you'll realize we listened to you.

NO HYPE NO GIMMICKS NO BULL.

FOLIO SX is a powerful, multipurpose mixer with DAT quality sound, housed in a freestanding frame with carry handle.

$769.95
Suggested Retail in USA

- **20 inputs** (including 4 stereo channels) as standard, enough for most live and recording situations
- **12 mono inputs with UltraMic™ preamps** giving 60dB of gain range and +22dBu of headroom, allowing any mic or line device to be plugged in.
- **Two sub-buses** allow you to record groups of instruments to multitrack, send them to additional speakers, or sub-group to mix. SX also has a dedicated Mono Out.
- **8 Direct Outs switchable pre/post fader**, equally useful when recording in the studio or at a gig.
- **100mm faders** throughout
- **Real British 3-band EQ with swept mid**
- **18dB/Octave High Pass Filter** effectively reduces low end muddiness.
- **3 Auxiliary Sends**: 2 can be pre- or post-fader.
- **Custom-designed consistent controls** give an even spread of control around their sweeps.
- **Surface-mount technology**
- **Rack mount option**

SX's Direct Outs on the first 8 inputs are front panel switchable pre-fader for live track laying, or post-fader so you can "massage" recording levels in the studio.

MONO INPUTS

UltraMic™ padless preamp gives 60dB of gain range with 22dBu of headroom
Insert point for effects
Direct Out on channels 1 – 8
100Hz steep slope High Pass Filter
3-Band "British" EQ with swept mid
3 Auxiliaries configurable 2 x Pre/1 x Post or 1 x Pre/2 x Post
Channel "ON" switch
MIX/SUB routing switch
Full 100mm fader
PFL

STEREO INPUTS

13, 14, 17 & 18: simple phono inputs with Level and MIX/SUB routing
15, 16, 19 & 20: Balanced jack inputs with Gain, 2 band EQ, Aux levels, Channel "ON", MIX/SUB routing, 100mm fader and PFL

APPLICATIONS

LIVE SOUND
Bands, small venues, conferences, schools, places of worship

STUDIO RECORDING
Digital and analogue multitrack (4 & 8 track), small or home studios pre-production, video post production

SUBMIXING

LOCATION SOUND

TYPICAL SPECIFICATIONS

Mic EIN	-129dB
Crosstalk (1kHz):	
Channel Mute	<95d
Fader Cutoff	<90d
Frequency Response (20Hz to 30kHz)	<1d
THD	<0.006

SURFACE MOUNT TECHNOLOGY BREAKS THE FEATURES/PRICE BARRIER

As one of the world's largest mixing console manufacturers, Soundcraft has invested in the most advanced production systems available. Leading edge circuit construction using Surface Mount double-sided glass epoxy PCBs means lower manufacturing costs without any downside.
The result: much more mixer for your dollar.

http://www.spirit-by-soundcraft.co.uk

Spirit by Soundcraft™ Inc.
11820 Kemper Road
Auburn, CA. 95603
Tel: (916) 888 0488
Fax: (916) 888 0480

SPIRIT
By Soundcra
A Harman International Compa

good REVERBERATIONS

By Ritchie Fliegler

LAST MONTH, WE left off with part two of our trek into the world of effects. Here's a quick recap—flanging, chorus and phasing are pretty much the same thing, the differences being the amount of delay used to create the effect. The delay is then modulated by the use of an oscillator to create the "movement" or sweep that completes the effect. These effects can be created by using a digital or analog delay with an LFO (Low Frequency Oscillator). If you are mostly into recording, a good digital delay, though more expensive than any single pre-programmed effect unit, will save you money in the long run because, besides creating echoes, it can create all of the previously mentioned effects.

ECHO

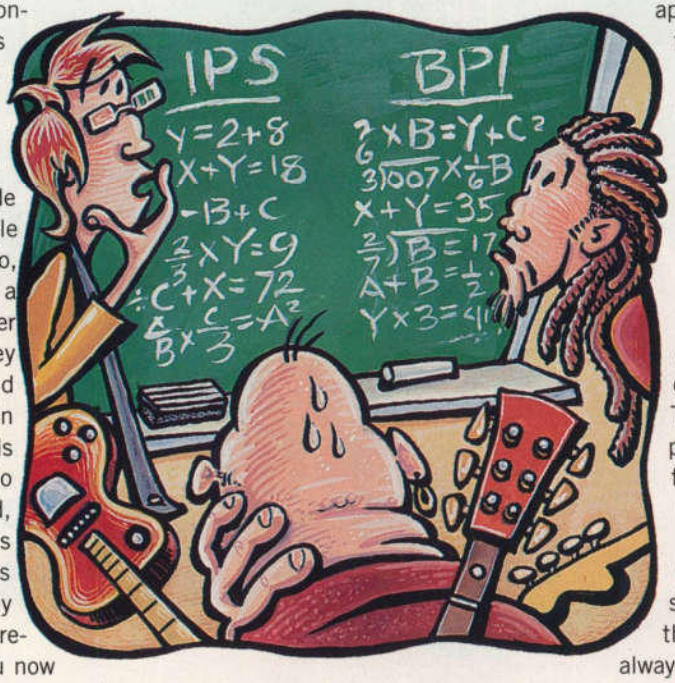
ECHO WAS ONE of the first effects made available to guitar players in a portable outboard unit. In the recording studio, echo was originally created using a spare tape deck. Studio decks differ from most home decks in that they have three heads (erase, record and play, in that order) instead of two (in home units the record and play heads are combined). A signal was fed into the echo deck as it was being played, or mixed down. The deck recorded this sound via the record head. There was a delay as the tape made its way towards the play head where it was remixed with the original signal... you now had a single echo.

Multiple echoes were created by mixing a bit of the playback head's delayed signal back into the record head, thus forming a feedback loop. With each pass of this tape-playback-tape again cycle, the signal degraded more and more until it "walked out into the fog" and was replaced by a new cleaner one. The delay times were regulated by the speed of the tape. During the Fifties and Sixties, there were big charts on studio walls translating tape speeds (IPS—Inches Per Second) into tempos (BPM—Beats Per Minute).

The original Echoplex worked in a similar fashion, only the playback head was on a movable track. Move the playback head close to the record head and you get a short delay; move it away and you get a longer one. It's also possible to create an unintended effect by setting up a lot of repeats and then moving the playback head. The resultant echophonic mess can be heard in all its glory in the psychedelic middle section of Led Zeppelin's "Whole Lotta Love"—ah, ah, ah...

REVERB

ECHO'S CLOSE COUSIN, reverb, is also as old as the hills. Today, the most common forms of reverb are digital boxes and the spring units found in amps. Spring reverbs work like this: A signal is routed to a "pan" in which two or more springs are suspended from transducers that turn electrical energy into mechanical energy, and vice versa. The first transducer gets a signal that is turned into mechanical energy which mirrors the sound and shakes the spring. That spring sets up vibrations which are sympathetically felt by the other spring. All this sympathy and shaking is turned back into an electrical signal by the transducers on the other side of the springs. Digital reverb does the same thing by taking fractional parts of the sound, delaying and equalizing them and then re-mixing them to create a reverb effect.



ROBERT PIERSANTI

LESLIES AND ROTATING SPEAKER EFFECTS

DON LESLIE FIGURED out that musicians would like the sound of their instruments forced through a few baffles and horns and then spun around inside a wood cabinet. The original Leslie speaker uses the physics of Doppler Shift to create a sound that is one cool addition to a guitarist's bag o' tricks.

Doppler Shift (discovered by Christian Doppler, Austrian mathematician, 1803-1853) is the phenomenon that causes ambulance sirens and train whistles to change in apparent pitch as they get closer and then move away from you (sound waves compress as they approach and spread out as they move away, proportional to speed). The Leslie does this by focusing the bass frequencies into a spinning baffle and the treble frequencies through a horn that is also spinning. The resultant tone is quite amazing. If you've never heard a real live Leslie up close, you're missing one of the great experiences of this musical life.

The laws of inertia also come into play. The Leslie's rotating bass baffle has a lot more mass than the treble horn. When you change speeds, the relative masses of the two components cause them to change speed at different rates. This is why the Leslie-addicted among us are always stepping on the footswitch to mess up the sound even more!

Leslie cabinets include a built-in Class A tube amp as good as any out there, but if you plan on using one onstage you'll have to eat your Wheaties. A real Leslie is very heavy and big. It's also expensive, hard to find and prone to all the problems of an antique electro-mechanical device. There are smaller Leslie boxes that use a combination of phase shift and frequency modulation to create a similar effect, but compared to the big guy it's kind of like lite beer.

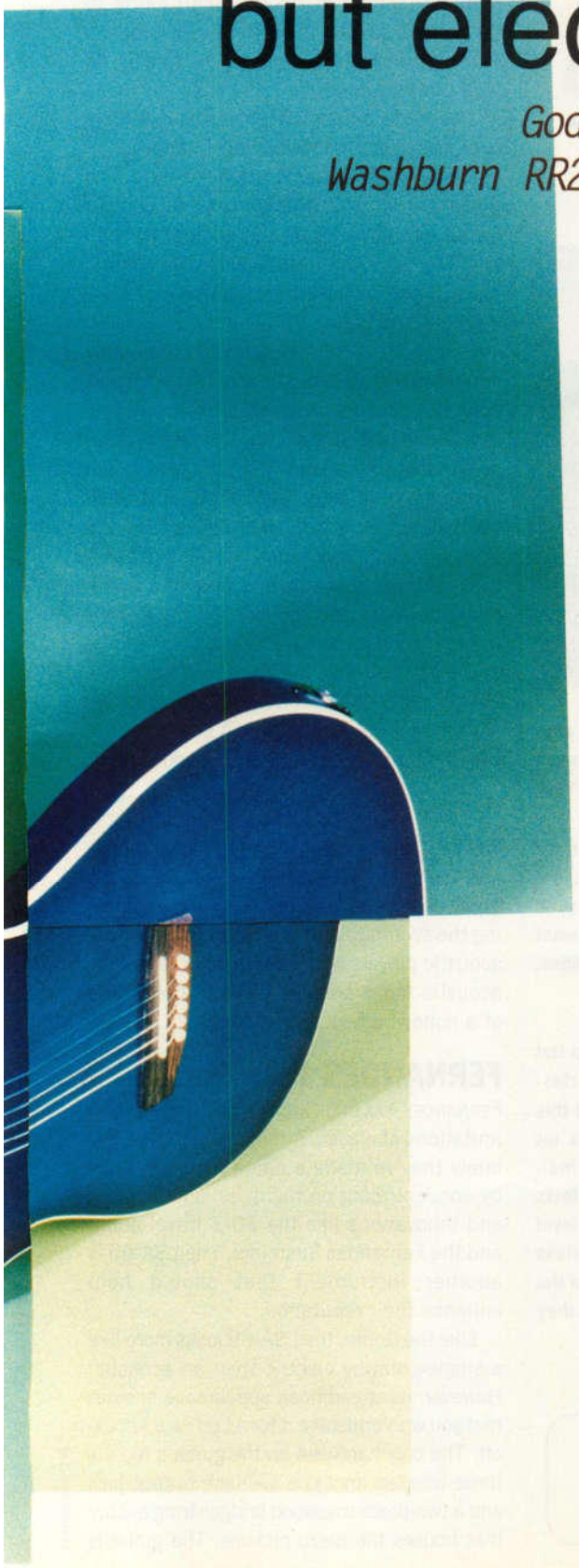
Ritchie Fliegler is the author of The Complete Guide to Guitar and Amp Maintenance *(Hal Leonard). Send your questions to: Box 18247, Fountain Hills, AZ 85260.*

WASHBURN
Gibson

not necessarily UNPLUGGED, but electrified

By Chris Gill

Godin A6, Fernandes LSA-65 and Washburn RR200 electric-acoustics



LORINDA SULLIVAN

THE POPULARITY OF acoustic-based music has caused many electric guitarists to scramble for an acoustic guitar with a built-in pickup system. But while most electric guitarists enjoy the sounds of a traditional acoustic guitar, they aren't especially thrilled about the thought of replacing their lithe solidbodies—sleek, fast-playing necks and light-gauge strings—with a bulky hollow box with a neck like a baseball bat and strings that feel like barbed-wire. And even though acoustic guitars with built-in pick-up and preamp systems sound come close to duplicating the natural, unamplified character of an acoustic guitar, these instruments are especially susceptible to feedback when they're used onstage with a loud band.

Fortunately, several manufacturers have designed instruments that bridge the gap between acoustic and electric guitars. Most accurately described as electric-acoustics (as opposed to acoustic-electrics, which are standard acoustic guitars with built-in electronics), these solidbody instruments are designed to retain the looks, playability and feel of an electric guitar while producing a sound more like an amplified acoustic guitar than an electric. With an electric-acoustic, you can crank up your amp's volume way beyond levels that would cause even the most feedback-resistant hollowbody to shriek like a freight train whistle.

The following are a few of the latest electric-acoustics available on the market.

GODIN A6

GODIN'S ACOUSTICASTER WAS one of the first affordably priced solidbody electric-acoustic guitars. Since the introduction of that model, Godin has produced several similar instruments, including the steel-string and nylon-string Multiac guitars.

The A6 is Godin's latest addition to their electric-acoustic line. The A6 looks similar to a normal single-cutaway solid-body electric, but the lack of visible pickups and control knobs, the acoustic guitar-style rosewood pin bridge and slotted soundhole with four slider controls in the upper bass bout show that this is not a normal electric guitar.

A quick strum on the unplugged guitar further establishes this fact. Featuring a two inch-deep maple body with two large sound chambers and a bookmatched, solid cedar top, the A6 produces an sonorous, loud, ringing tone similar to a

A Class A Act—TOP HAT King Royale

By Chris Gill

MOST CUSTOM AMP builders merely imitate classic circuits, perhaps adding a few minor modifications to make their amps stand out from the pack. There is, however, a handful of progressive companies whose innovative designs significantly improve on classic concepts to provide guitarists with exciting new sounds and greater versatility.

Top Hat's King Royale is one of the more impressive newcomers in the latter category. Featuring a 35-watt Class A design that utilizes four EL84 tubes, the Royale is based on the venerable Vox AC30 Top Boost circuit, but it offers plenty of thoughtful features that neither of these amps ever included.

The Royale features two independent channels that have different voicings and response characteristics. Channel 1 sounds similar to an early-Sixties brown Tolex Fender Deluxe, but the Class A power stage and two 12-inch speakers (a peculiar "mismatched" pair consisting of a Celestion 25-watt Greenback and 30-watt Vintage) provide considerably more volume. Channel 2 has the glassy high-end of a Vox AC30 Top Boost and the full-frequency expansiveness of a blackface Twin Reverb. Each channel's tone controls vary slightly: Channel 1 features a single tone control and Channel 2 includes the full array—treble (which pulls out for gain boost), middle and bass. Both channels share a Cut control, which rolls off high frequencies as you turn it up, and a cool bypassable master volume that enables the King Royale to operate as a non-master volume amp.

The Royale produces a surprisingly wide variety of classic sounds. Its clean tones can compete with those of the best Fender and Vox amps, and cranked up it pumps out anything from a fat, barking tone with smooth midrange sustain to a huge, gnarly rasp similar to a rascally mid-Sixties Marshall. The boost control is footswitchable, great for adding extra punch for leads. However, the amp doesn't offer built-in channel switching, so you'll need to purchase an A/B box if you want to take advantage of the amp's full capabilities.

bottom line

RETAILING FOR MORE than two grand, the Top Hat is expensive, but considering all of the classic Vox, Fender and Marshall sounds that this hand-wired beauty can summon, it's a lot more cost effective than buying those individual amps. Plus, features like an effects loop and footswitchable gain provide a level of flexibility unattainable on old amps unless they're modified. Top Hat takes the best of the old and new to give today's players what they really want.

MODEL: King Royale
LIST PRICE: $2,195
MANUFACTURER: Top Hat, 2038 W. Whittier Blvd., La Habra, CA 90631; (310) 691-2131

Dobro's. Only the bridge is attached to the cedar top, which allows the top to vibrate freely and contributes to the guitar's resonant tone. The A6 is much lighter than the average solid-body and feels especially comfortable even when worn for long periods of time.

The body is bound with single-ply white binding that accentuates the guitar's subtle curves. Small nails are used for fretboard markers instead of inlays, contributing to the guitar's simple, uncluttered appearance. The instrument's only fancy feature is its gold-plated tuners.

The A6's bolt-on Honduras mahogany neck features a rosewood fingerboard, 25.5-inch scale and 22 large, rounded frets. The fingerboard is wide but comfortable, and the neck's profile is sleek and somewhat shallow. The neck will definitely satisfy electric players who prefer the fast action of a standard electric guitar.

Plugged in, the A6 sounds remarkably similar to a good acoustic-electric. Although it sounds best when connected to a P.A. system or acoustic guitar amp, the A6 produces convincing tones even when plugged into a standard guitar amp. The L.R. Baggs ribbon transducer, which is mounted under the bridge saddle, accurately captures the guitar's percussive attack and ringing sustain. Four control sliders mounted in the guitar's upper bass bout allow you to adjust volume and high, mid and low frequency response to your preference. The A6 preamp delivers a warm, natural tone with lush midrange, full bass and attractive high-end sparkle.

bottom line

WITH ITS LIGHTWEIGHT, highly resonant body and excellent pickup system, the A6 is a great choice both for electric players making the switch to an acoustic-electric and for acoustic players who want realistic-sounding acoustic tones onstage without the hassles of a hollowbody.

FERNANDES LSA-65

FERNANDES WAS ONCE known for their low-cost imitations of classic American electrics, but lately they've made a name for themselves by concentrating on highly original designs and innovations like the ZO-3 travel guitar and the Fernandes Sustainer. The LSA-65 is another instrument that should help enhance their reputation.

Like the Godin, the LSA-65 looks more like a single-cutaway electric than an acoustic. However, its streamlined appearance ensures that you won't mistake it for a Les Paul knock-off. The only hardware on the guitar's top are three wooden knobs, a 1/4-inch output jack and a two-piece rosewood bridge/string anchor that houses the piezo pickups. The guitar is

LORINDA SULLIVAN

SERIES SR24·4 SR32·4 SR SERIES SR24·4 SR32·4 SR SERIES SR32·4 SR24·4

THE NIGHT IT WON THE AWARD FOR MOST INNOVATIVE MIXER OF THE YEAR, EVEN THE SOUNDWOMAN WAS USING A MACKIE DESIGNS SR24•4.

January 19th, 1996... Anaheim Hilton Ballroom. The SR24•4 edges out some very impressive competition to receive Music & Sound Retailer magazine's Most Innovative Mixing Console Award. We're especially proud of receiving this honor since final voting is conducted among thousands of audio professionals across America.

Maybe the soundwoman for the evening's ceremony was one of them. Because she was using an SR24•4.

What does this mean to you? First, the SR24•4 is a unique mixer. In terms of design, performance and value, it blows far more expensive mixers into the weeds.

Second, the SR Series doesn't just appear in ads. Thousands of 'em work for a living every day in clubs, theaters, rehearsal spaces, recording studios and hotel ballrooms.

Call toll-free for a color brochure and contractor's specs.

Then join the live sound professionals who have discovered that $5,000 worth of mixer for just $1599* is the best award of all.

©1996 Mackie Designs, Inc. All rights reserved.

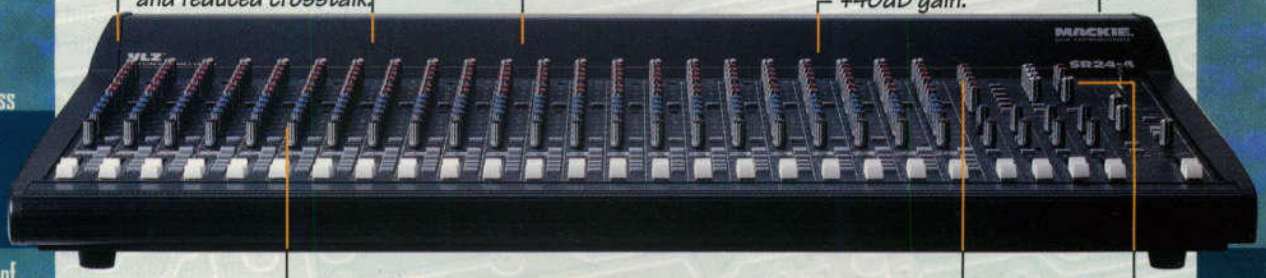
SOLID STEEL CHASSIS. *Underneath: our thick, thru-hole-plated fiberglass horizontal circuit boards, attached to the chassis with brass stand-offs. Along with our impact-absorbing knob design, sealed rotary controls and ultra-tight fader lip seals, this "expect- the-worst" design approach makes the SR32•4 and SR24•4 extremely durable and trouble-free.*

VLZ CIRCUITRTY *for low noise and reduced crosstalk.*

Made in Woodinville, WA, USA.

HIGH-HEADROOM MIC PREAMPS. *28 on the SR32•4 & 20 on the SR24•4, with globally-switchable phantom power. The same discrete, ultra-low noise (–129.5dBm E.I.N.) circuit design that's won over pros who have used our 8•Bus or compact mixers.*

INPUT TRIM CONTROLS *on the channel strip. +10 to +60dB gain at mic inputs, "Virtual Pad" on line inputs: -10 to +40dB gain.*



MONO MIC/LINE CHANNEL STRIPS. *28 on the SR32•4, 20 on the SR24•4.*

STEREO LINE CHANNEL STRIPS. *2 on both the SR32•4 and SR24•4*

SIX AUX SENDS PER CHANNEL. *Auxes 1 & 2 are pre-fader; Auxes 3 & 4 are switchable pre/post; Auxes 5 & 6 are post-fader. 15dB extra gain above Unity on all sends.*

3-BAND SWEPT EQ ON MIC/LINE CHS. *80Hz & 12kHz shelving, swept midrange with wide 1.5-octave bell & 100Hz to 8kHz range.*

LOW CUT FILTER. *18dB/oct. @ 75Hz on mono channels.*

4-BAND FIXED EQ ON STEREO CH. STRIPS. *80Hz & 12kHz shelving, 3kHz peak Hi Mid EQ, 800Hz Low Mid EQ.*

-20dB SIGNAL PRESENT & OL LEDs *on all channels.*

AFL/PFL SOLO *with LED indicator.*

BUS ASSIGN *switches.*

60mm LOG-TAPER FADERS *deliver smooth, accurate gain control throughout their travel. Mackie's exclusive design features a new ultra-long-wearing wiper material derived from automotive sensor technology and tight, zero-memory lip seals to prevent contamination.*

"AIR" *ultra-high (16kHz) peaking EQ on bus submasters works wonders on vocals.*

* *suggested U.S. retail for SR24•4.*

6 AUX SEND MASTERS, *each w/individual solo switches.*

EFX RETURN TO MONITOR *level controls for Aux Sends 1 & 2.*

STEREO AUX RETURNS *with global solo. Aux Return 4 can also be assigned to subs 1-2 or 3-4.*

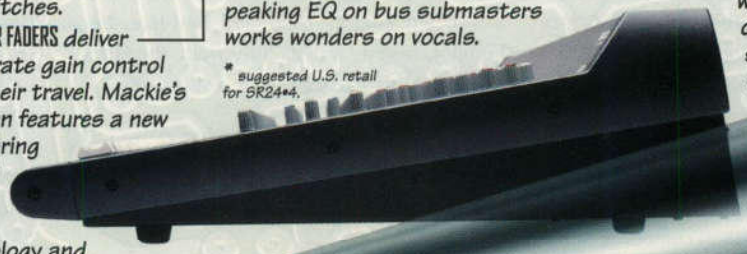
TAPE RETURN *level control.*

SOLO SECTION *has level control, AFL/PFL switch plus separate Aux & Sub LED indicators.*

TALKBACK SECTION *with level control, LED, separate Main Mix & Aux 1-2 assign switches. XLR mic preamp input on console back panel.*

TAPE RETURN TO CTRL RM/PHONES & *Ctrl Rm/Phones level control.*

TAPE RETURN TO MAIN MIX *switch disables other inputs to Main Mix so you can play CDs or tapes during intermission without disturbing channel & submaster settings.*

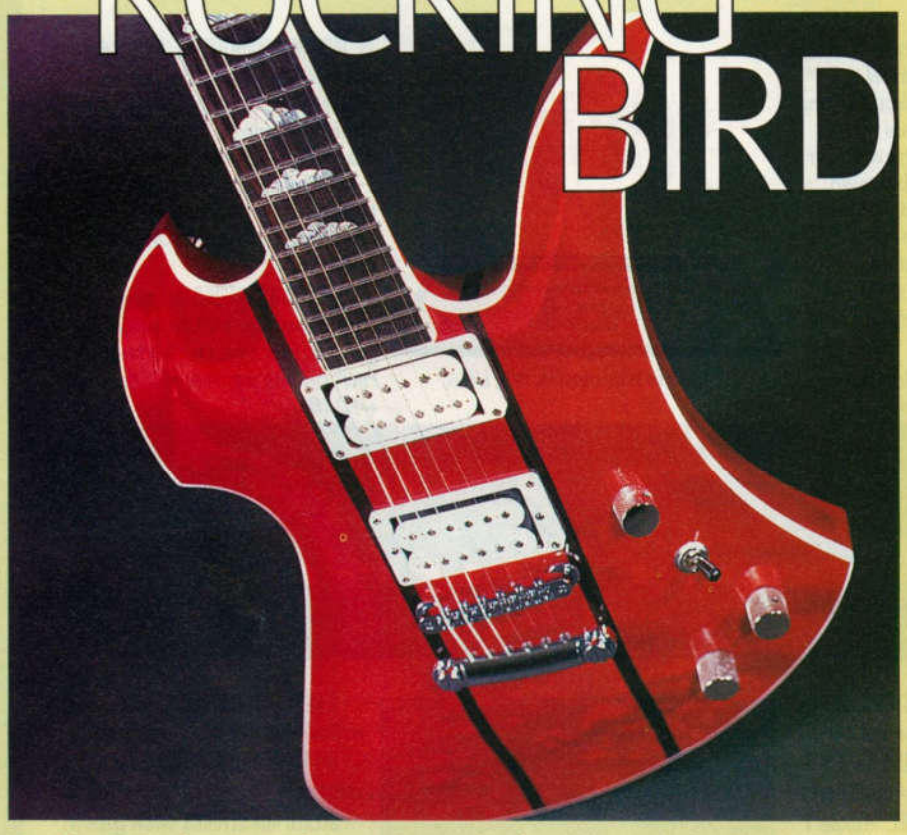


MACKIE™

16220 Wood-Red Road • Woodinville • WA • 98072 800/898-3211 206/487-4337
e-mail sales@mackie.com • Represented in Canada by S.F. Marketing 800/363-8855
Outside the USA 206/487-4333 206/485-1152

to thrill a ROCKING BIRD

By Ray Diamond



B.C Rich Mockingbird Arch Top Supreme

LIKE ITS ANGULAR cousin, the Ibanez Iceman, the B.C. Rich Mockingbird is one of the few eccentrically shaped guitars of the Seventies to have attained legendary rock status. The Iceman was immortalized by Kiss's Paul Stanley, while the Mockingbird earned its wings in the hands of another enduring Seventies guitar icon, Aerosmith's Joe Perry.

And while arguments over which of these venerable giants is the greatest guitarist of the bell-bottom decade have certainly sparked their fair share of beer-and-blood-soaked barroom brawls, even the most loyal soldier of the Kiss army would have to pause a second before smashing his 'Smith-lovin' enemy's face to admit that Joe Perry looked cool with that B.C. Rich hanging over his rockin' crotch. The Mockingbird, after all, with its executioner's-axe-meets-demon-tongue design is an object that celebrates the spirit—and sound—of rock and roll in all its mad excess.

The Mockingbird's oddball contour is merely a quirky cosmetic flourish that tops off a painstakingly crafted and superbly designed instrument. From its rock-solid neck-through-body design, which provides easy access to the instrument's 24 impeccably laid frets, to the lusciously playable ebony fretboard, to the super smooth, cooler-than-a-Cadillac Grover Imperial tuning machines that grace its bulbous headstock, this is one hundred percent serious guitar—with a serious sound to boot.

Plugged into various Marshalls and Fenders, this guitar bites as bad as it barks. The aforementioned neck-through construction and ebony fretboard, both enhanced by the gorgeous maple top, combine to create a truly stinging, wildly responsive beast. The bridge pickup, a Seymour Duncan Alnico Pro, is punchy and bright, almost like a Fender Telecaster on steroids, while the neck pickup (also a Duncan) sounds clear and bell-like. Performing clean as well as dirty work, the Mockingbird chirps musically and distinctively.

bottom line

Draw the line straight to your local guitar mart and grab one of the birds before it flies away.

MODEL: Mockingbird Arch Top Supreme
LIST PRICE: $1,899
MANUFACTURER: B.C. Rich, 17205 Eucalyptus B-5, Hesperia, CA 92345; (619) 956-1599

appointed with single-ply white binding and a graphic flame finish that gives the guitar the appearance of a highly figured piece of maple.

The guitar has a lightweight basswood body with sound chambers and a maple bolt-on neck with a rosewood fingerboard. Gold-plated Gotoh tuners with warm-hued amber buttons complement the headstock's dark wood overlay, and distinctive triangle-and-parallelogram inlays decorate the fingerboard. An easy-access battery compartment, which facilitates quick battery changes should you run low on juice during a gig, is mounted on the back of the body. With its shallow profile, wide fingerboard and 22 large, flat frets, the neck feels similar to that of an electric guitar.

Thanks to its high-quality Shadow SH006 piezo pickups and built-in Fishman AGP-2P preamp, the LSA-65 sounds full-bodied and rich when plugged in. Harsh treble overtones normally encountered with piezo pickups are non-existent, and the bass response is especially tight. The tone is well-balanced across the entire frequency spectrum, and you can cut or boost the treble and bass to your liking with the guitar's center-detented rotary knobs. The volume control is also center-detented, and the "click" can be annoying if you are attempting to perform smooth volume swells.

bottom line

The LSA-65 looks and feels like a good electric solidbody, making it ideal for guitarists who primarily play electric guitar but want to explore acoustic-like tones. The Fernandes sounds remarkably close to an acoustic guitar and should satisfy solo "acoustic" players as well as guitarists who play in a full band.

RR200 SAMMY HAGAR

SAMMY HAGAR MAY be bummed about being booted out of Van Halen, but at least he managed to get Washburn to make a few signature-series guitars bearing his name prior to his unceremonious departure. Although Sammy won't be singing Van Halen tunes any longer, you can be sure that he'll still be using his Washburns on stage, even if that stage is just the one at his local watering hole.

The RR200 is a lot like its namesake—flashy, loud and, umm, slightly overweight. Its body dimensions are like an oversize, extra-wide Les Paul, and its solid mahogany body and flame maple top give the guitar additional heft. With its single cutaway, glued-in neck, four top-mounted knobs and bridge pickup, this guitar definitely looks more like a traditional electric solidbody (kind of like a Les Paul Jr.) than the other electric-acoustics. Featuring a bright red finish, three-layer body binding, oversized butterfly bridge and shiny, chrome-plated knobs and Grover tuners, the RR200 is sure

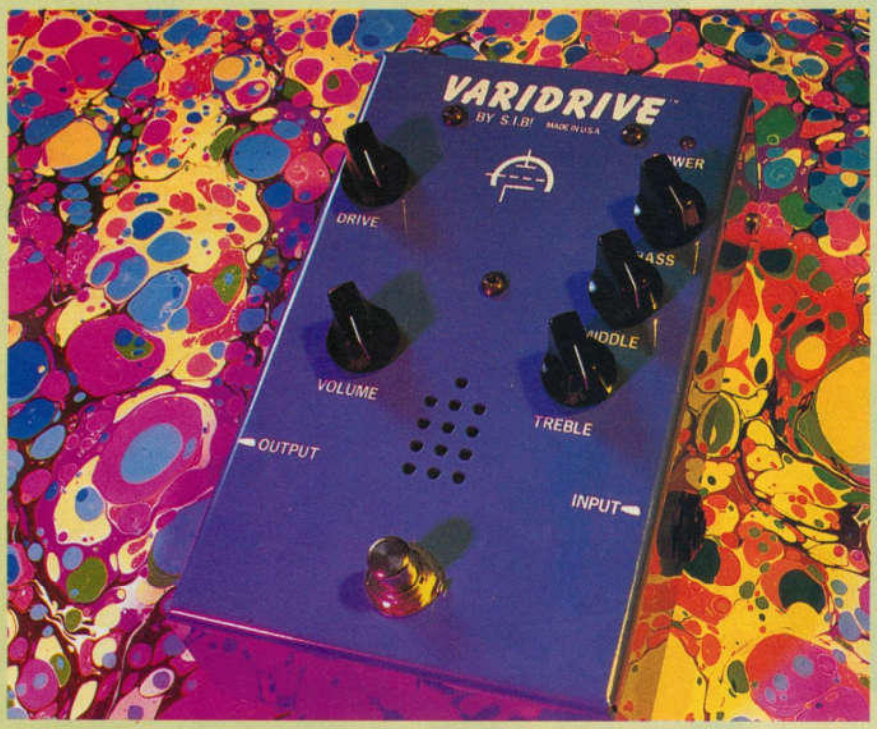
LORINDA SULLIVAN

KISS THE SKY.
ROUND WOUND BASS
GUAGES 9-46 CUSTOM LT
Electric AMERICAN FLYERS STRINGS
GUAGES 13-56 MEDIUM
Acoustic AMERICAN FLYERS STRINGS
WHO SOARS WITH THEM?
Bass & Guitar gunners like Randy Jackson, Dan Huff and Stevie Salas wing it on stage & studio with *American Flyers*. Joe Bass of the Posies praises: *Flyers add fuel to our fire.*
Ripchord through your encore without danger of your strings bailing out on you.
AND WHY?
Your tone starts with your strings. *American Flyers* are Computer Numerically Controlled*. Say what? Simply stated, the core wire is set to it's proper tuned tension and *then* wound. Ah, American ingenuity.
GOD BLESS ROCK & ROLL.
*The CNC™ system sets the core wire to it's correctly tuned tension, then winds the string using the finest materials available.
AMERICAN FLYERS 3350 SCOTT BLVD #45, SANTA CLARA, CA 95054 TEL: 1-800-800-1008, © 1996 WWW.DEANMARKLEY.COM/EXCLUSIVE DISTRIBUTORS

stay sick, TURN BLUE

By Tom Gogola

S.I.B. Varidrive



BIGGER AND BLUER than Paul Bunyan's pal Babe, S.I.B.'s tube-driven Varidrive is one of the coolest-looking fuzz boxes on the market. And it crushes and snorts like a deranged ox, too.

Featuring volume, drive, treble, midrange and bass controls, the Varidrive is a fun box that's extremely useful for players who need to sculpt different tones to suit a variety of sonic sensibilities. Unlike most minimalist, one-dimensional fuzz boxes, the Varidrive gives you a lot of options for sculpting your tone.

Tweaking all the controls to the max unleashes an overdriven, fuzzed-out feedback fury, perfect for plucking harmonics, making abominable noise and impressing metal chicks. The tone gets a little splatty with the midrange turned up, but zapping the midrange, cranking the bass, putting the treble at a respectable 6 or 7 and blasting both drive and volume gives a perfectly saturated, tight chunk, ideal for compressed power chords and whiz-bang single-string soloing.

There's a lot of fuzz-induced signal running through this thing. My Strat's single-coil pickups recoiled at the horror of having to bear the load of this awesome wild animal as it ripped through the wall of sound, taking no prisoners and goring everything in sight. Dialing down the guitar's volume is not recommended while you've got the Varidrive going, especially if you've got the midrange turned up. A noise gate is necessary if you like to control volume from the guitar.

By turning down the drive and volume, taking off a little treble and turning up the midrange, the Varidrive produces a "clean tube" sound with less fuzz and sweet overdrive.

bottom line

THE VARIDRIVE PUTS out a fattened sound yet maintains note clarity. You can dial in sounds that are extremely dirty, industrial and way, way over the top—Jimi Hendrix on acid, if you will. Wait, he already *was* on acid. How about Hendrix on a combination of Lemmy Kilmister's mustache shavings and Cannibal Corpse's doggy bag contents. That's *lethal* stuff, kids.

MODEL: Varidrive
LIST PRICE: $329
MANUFACTURER: S.I.B., 5025 Shawline St., San Diego, CA 92111; (619) 565-2349

to attract almost as much attention as Van Halen's lead singer debacle.

Unlike the other electric-acoustics in this review, the RR200 is a hybrid axe that is designed to provide both electric and acoustic-electric sounds. The guitar sports a single-coil-sized, dual-blade Seymour Duncan-designed Hot Rails pickup in the bridge position, and piezo pickups are mounted in the guitar's bridge. A rotary mix control allows you to switch from a straight electric tone to an amplified acoustic sound or dial in any desired blend of the two.

The RR200 is a versatile instrument that should satisfy players who need to switch between electric and acoustic sounds frequently on stage. The "acoustic" tones produced by the guitar's built-in Fishman Acoustic Matrix transducer pickups have a defined presence that fits nicely in the mix with bass, drums and electric guitar. The guitar's active treble and bass boost/cut controls allow you to dial in tones ranging from bright and cutting to dark and warm. The Hot Rails pickup produces a tone that is slightly fatter than a Telecaster but not quite as full as a P-90. The RR200's electric tones effectively complement the tones of a humbucker-equipped guitar.

The guitar has a mono output jack, which means that the "acoustic" and electric signals have to be amplified through the same system. This may lead to a few tonal compromises, as piezo pickups usually sound best through a P.A. or an acoustic guitar amp, but regular electric pickups sound best through a standard guitar amp. An A/B box is recommended if you want to switch between different amplification systems.

bottom line

IF YOU NEED TO instantly switch between electric and acoustic guitar sounds onstage, the RR200 is a great choice. Electric guitarists will appreciate the familiar feel of the guitar's heft and solid construction as well as the traditional placement of the controls.

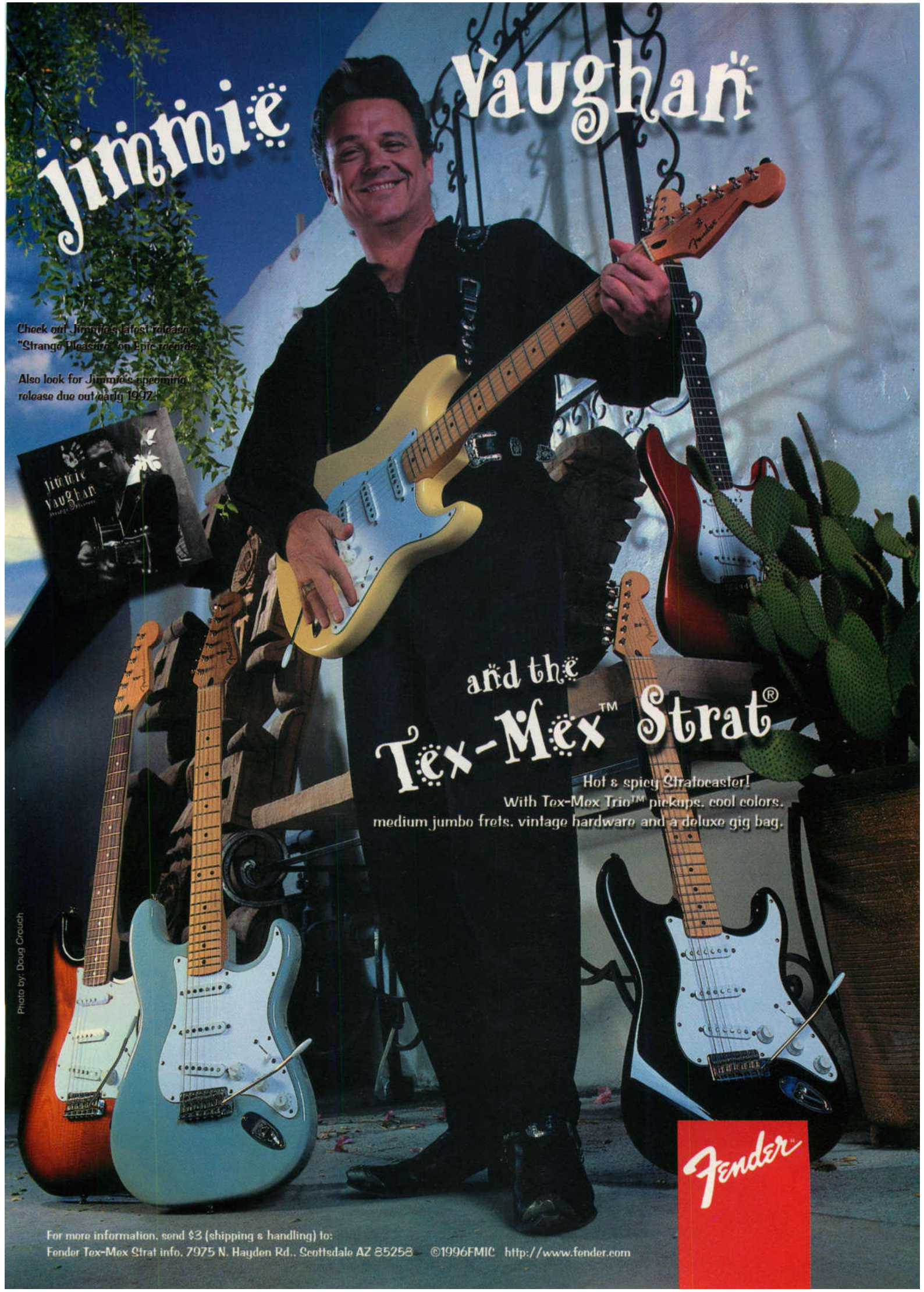
contact INFO

MODEL: A6
LIST PRICE: $795
Manufacturer: Godin, 4240 Rue Seré, St-Laurent, QC Canada H4T 1A6; (514) 343-5560

MODEL: LSA-65
LIST PRICE: $799
Manufacturer: Fernandes, 12600 Saticoy St. South, N. Hollywood, CA 91605; (818) 764-8383

MODEL: RR200
LIST PRICE: $2,199.90
Manufacturer: Washburn, 255 Corporate Woods Parkway, Vernon Hills, IL 60061; (847) 913-5511

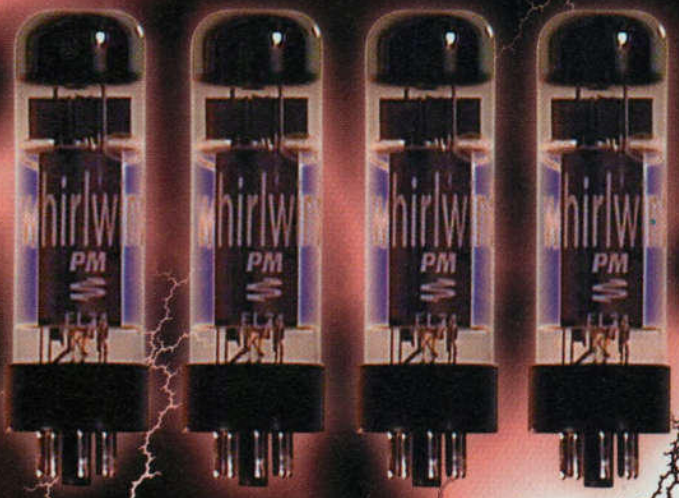
LORINDA SULLIVAN


jimmie Vaughan
Check out Jimmie's latest release "Strange Pleasure" on Epic records.
Also look for Jimmie's upcoming release due out early 1997.
and the
Tex-Mex™ Strat®
Hot & spicy Stratocaster!
With Tex-Mex Trio™ pickups, cool colors, medium jumbo frets, vintage hardware and a deluxe gig bag.
Photo by: Doug Crouch
Fender
For more information, send $3 (shipping & handling) to:
Fender Tex-Mex Strat info, 7975 N. Hayden Rd., Scottsdale AZ 85258 ©1996FMIC http://www.fender.com

UPGRADE YOUR AMP TODAY.

Whirlwind's *Precision Manufactured* PM tubes are the future of tube sound. Built from new designs with superior manufacturing techniques and special alloys, every PM power tube is computer tested and matched to give you unparalleled performance and long life.

PM



Enhanced classic and special new versions of all standard power and preamp tubes are available now. If your dealer doesn't have them yet, call us toll free at 888-733-4396 for the name of a dealer who does. It's your amp and your sound. Make it great.

whirlwind

WHIRLWIND • 99 LING ROAD • ROCHESTER • NY • U.S.A. • 14612 • PHONE: 716-663-8820 • FAX: 716-865-8930

NEW EQUIPMENT

SEYMOUR DUNCAN CLASSIC COVERS

Seymour Duncan's Classic Covers are now available with a gold-plated finish. The pickup covers are custom-built from nickel material, plated with 24K hard gold, and then double-wax potted for squeal-free performance and elimination of microphonics. The series consists of four models: a '59 model in neck and bridge versions, a JB bridge model and a Jazz neck version. *Seymour Duncan, 5427 Hollister Ave., Santa Barbara, CA 93111; (805) 964-9610; fax: (805) 964-9749*

SENNHEISER WIRELESS SYSTEMS

The Sennheiser SET1081-U and SET1083-U wireless systems feature 16 switchable UHF channels available in three frequency groups for up to 24 channels of operation. The units are packaged in rugged transport cases complete with all necessary accessories. The EM1031-U receiver is the heart of both systems. A true diversity receiver, it weighs only 25 ounces and has a frequency response of 40-20,000 Hz. The BF1081-U hand-held transmitter offers switchable sensitivity and a frequency response of 80-18,000 Hz. A single 9V battery permits eight hours of continuous operation. *Sennheiser, 6 Vista Dr., Box 987, Old Lyme, CT 06371; (860) 434-9190; fax: (860) 434-1759; http://www.sennheiserusa.com*

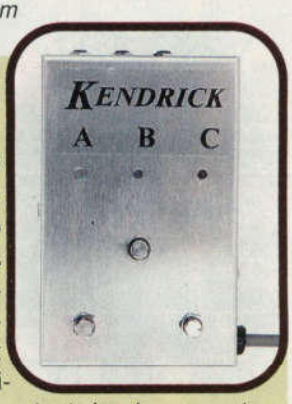
CRATE SURVIVAL TOOL

Crate is offering players a free Survival Tool (a multi-purpose pocket knife) for trying out their Excalibur Series GX60C or GX60D at participating retailers. The tool will be sent by Crate after players fill out a form evaluating the amps. The GX60C and GX60D feature clean and lead channels with separate EQ, and a stereo chorus/spatial expander circuit. The GX60D also features a built-in digital signal processor with 31 different effects. *St. Louis Music, 1400 Ferguson Ave., St. Louis, MO 63133; (314) 727-4512*

SOUNDTECH POWER LAB

Soundtech introduces the PL1204 (4-channel) and PL1402 (2-channel) amplifiers to its Power Lab series. The 3U PL1402 boasts 690 watts per channel at 4 ohms and 1380 watts bridged into 8 ohms. The PL1204 features a compact, 2U chassis with 4 channels of 300 watts each. Channel pairs may be bridged for 2x600 watt output into 8-ohm loads. *Soundtech, 255 Corporate Woods Parkway, Vernon Hills, IL 60061-3109; (847) 913-5511; fax: (847) 913-7772*

KENDRICK ABC BOX



The Kendrick ABC Box is an active audio distribution amp with three outputs, specifically designed for multi-amp setups. The input and all three outputs are isolated and buffered from each other. This allows multiple guitar amplifiers (and/or effects) to be used without impedance loading. Status LED's indicate which outputs are in use. All three output signals are exactly the same as the input signal. Heavy-duty footswitches are arranged in a unique triangle configuration, allowing any combination to be switched with a single foot tap. *Kendrick, Box 160, Pflugerville, TX 78660; (512) 990-5486; fax: (512) 990-0548*

DOC'S PROPLUGS

Doc's Proplugs are designed to protect the ears and hearing of musicians and listeners. The Musician's Protective Earplug is designed to attenuate dangerous high frequencies without muffling the sound. The ready-to-wear, pre-formed protective earplugs feature a vent to let enough sound through, while also protecting the fragile hair cells of the inner ear. Suggested price: $8 a pair. *Doc's Proplugs, 203 Eighth Ave., Ste. 170, Santa Cruz, CA 95062; (800) 521-2982*

JB PLAYER AURORA ELITE

The JB Player USA Custom shop offers hand-crafted solid, semi-solid and hollowbody guitars in a variety of styles, with prices starting at $699. The top-of-the-line Aurora Elite features solid mahogany, hand-carved select flame maple top, set-in maple or mahogany neck and ebony fingerboard with abalone inlay. All Elite series USA Custom models are equipped with Seymour Duncan pickups, gold-plated stop tailpiece, adjustable bridge and gold-plated Grover machine heads. Suggested retail price: $1199. *JB Player, 620 Dobbin Rd., Charleston, SC 29414; (800) 333-3094; fax: (803) 763-9096*

ROCKABILIA

Authentic Concert Tour Tee-Shirts
$16.95 – Specify Size (LG, XL)

35370 **311** Dancing Hindu
20564 **AEROSMITH** Aerial Relic
15625 **AEROSMITH** Get A Grip
34961 **AFGHAN WHIGS** Sacred Heart
35234 **A. MORISSETTE** In Satin Sheets
33604 **ALICE IN CHAINS** Pin Boy/Heart
21573 **ALICE IN CHAINS** Jar Of Flies Cd
32966 **ALICE IN CHAINS** 3 Legged Dog
33166 **ALICE IN CHAINS** Characters
33167 **ALICE IN CHAINS** Running Guy
30883 **ALICE IN CHAINS** Fly Dinner/Fly
34408 **A. BROTHERS** Beacon Theatre
11005 **ANARCHY** Logo
35229 **ANTHRAX** Guy With Deformed Foot
33875 **ANTHRAX** Horned Demon
22803 **BAD BRAINS** God Of Love
34954 **BAD RELIGION** "Faces" Lp Photos
17159 **BAD RELIGION** Suffer/ Boy On Fire
21758 **B. RELIGION** Stranger Than Fiction
20884 **BEASTIE BOYS** Van
13592 **BEASTIE BOYS** Group
21413 **BEASTIE BOYS** Grand Royal Co
20881 **BEASTIE BOYS** Photo Ek
22173 **BEASTIE BOYS** Mics Of Envy
33118 **BEATLES** Anthology
35783 **BECK** Donkey Head
21835 **BIOHAZARD** Photo Against Wall
35484 **BIOHAZARD** Logo/Fascism
35485 **BIOHAZARD** Shield Logo/Cities
19188 **BLACK FLAG** Bars
33005 **BLIND MELON** Racing Sled
35468 **BLUES TRAVELER** Psychedelic Cat
34530 **BLUR** Edge Of Planet Dates
32451 **BOB MARLEY** Rollin One
34795 **BON JOVI** Tom Photo
31431 **BON JOVI** Triple Image Of Jon
35255 **BOSSTONES** Band Members
35755 **BOSSTONES** Muscle Car
33893 **BUSH** Color Group Photo
33892 **BUSH** Sixteen Stone Lp Cover
22160 **C. O. C.** Nuclear Explosion
33008 **CANDLEBOX** Lucy Lp Cover
18602 **CANDLEBOX** Photo *
13773 **C. CORPSE** Butchered At Birth
21189 **CANNIBAL CORPSE** The Bleeding *
31412 **C. CORPSE** Tomb Of Mutilated
35017 **CANNIBAL CORPSE** Vile
35809 **CARNIVORE** Retaliation
35462 **CAST** Logo
19035 **C. MANSON** Glow In Dark Face
32443 **CIRCLE JERKS** Skank Man
15227 **CITIZEN DICK** Group
11088 **C. ORANGE** Alex With Knife
11021 **CLOCKWORK ORANGE** Malcolm
29019 **CLUTCH** Mars Face
32381 **COLLECTIVE SOUL** Logo/Target
34701 **CRANBERRIES** Faithful Departed
34556 **CURE** Photo Of Bob In Blue
34716 **CURE** Wild Mood Swings Lp Art
35854 **CYPRESS HILL** Open Up The Mind
13280 **DANZIG** Bluey
21174 **DANZIG** How The Gods Kill
30412 **DAVE MATTHEWS** BAND Crash/Cd
19459 **DEAD KENNEDYS** Dk Logo
22550 **D. KENNEDYS** Holiday Cambodia
11006 **DEAD KENNEDYS** Too Drunk F**k *
35666 **DEEP BLUE SOMETHING** Home Lp
35783 **DEF LEPPARD** Come & Get It
35505 **DEFTONES** Screaming Kitty Logo
35832 **DEICIDE** Big Jesus
22213 **DEICIDE** Pentagram
28057 **DEICIDE** Upon The Cross *
22707 **DINOSAUR JR** Cows/Logo
35611 **DOG EAT DOG** Play Games
18593 **DOORS** 4 Photos/Re-Invent Gods
21249 **DOORS** American Poet
34565 **DOORS** Colorized Group Photo
34335 **DOORS** Greatest Hits Lp Cover
21657 **DOORS** Jim With Mic On Fire
22252 **ENTOMBED** Wolverine Blues
32576 **ERIC CLAPTON** Eric Smiling Portrait
34527 **EVERCLEAR** 3 Characters/Dates
35414 **EVERCLEAR** Boy Meets Girl
35011 **EXPLOITED** Beat The Bastards
11015 **EXPLOITED** Punks
33876 **FACE TO FACE** Devil Woman
32143 **FEAR FACTORY** Demanufacture
35831 **FEAR FACTORY** Dog Day Sunrise
28232 **FILTER** Short Bus
34825 **FILTER** Logo & 500
33015 **FLAMING LIPS** Love Hate
33922 **FOO FIGHTERS** Bowling Pins & Ball
32442 **FOO FIGHTERS** Alien Head
32441 **FOO FIGHTERS** Scary Man
31433 **F. FIGHTERS** Spaceships /Saucers
15194 **FUGAZI** Group Shot
20895 **FUGAZI** Killtaker
11091 **FUGAZI** Not A Fugazi Shirt
33378 **GARBAGE** Big "G" Logo
34864 **GARBAGE** Oval Feather Logo
34820 **GAS HUFFER** Inhaler Guy
34959 **GOLDFINGER** Logo/Space Woman
35848 **G. GOO DOLLS** A Boy Named Goo
20510 **GRATEFUL DEAD** Lute Player
33921 **GRATEFUL DEAD** Steal Your Tear
35247 **GRAVITY KILLS** Blue Dancing Alien
35688 **GRAVITY KILLS** Gravity Plate
19041 **GREEN DAY** Dookie Bombs
19015 **GREEN DAY** Dookie Logo
33962 **GREEN DAY** Group Photo Tour
33111 **GREEN DAY** Happy Shot Face
33661 **GREEN DAY** Monkey On Ball
33114 **GREEN DAY** Street Riot
15197 **GUNS 'N ROSES** Flag Skull
21836 **G. 'N ROSES** Sympathy For Devil
33087 **GWAR** Chain Strip W/ Wrecking Ball
33541 **GWAR** Group Photo
20703 **HELMET** Betty Cd Cover
22238 **HELMET** Chick With Gun
20827 **HELMET** Man Shacking Hands
22819 **HOLE** Swirl Logo
33117 **IRON MAIDEN** Eddie Beckoning
11037 **J. ADDICTION** Nothing Shocking*
11084 **J. ADDICTION** Ritual/Habitual *
11096 **JANE'S ADDICTION** Santa Lucia
33874 **JANIS JOPLIN** Janis With Car
35238 **JERRY GARCIA** Jack Of Hearts
22237 **JIM MORRISON** Grave Stone
21337 **J. MORRISON** Wanted Dead /Alive
33345 **JIMI HENDRIX** Eclipse
20554 **JIMI HENDRIX** Electric Ladyland
35131 **JIMI HENDRIX** Experience
21948 **J. HENDRIX** Face Floating In Space
17959 **JIMI HENDRIX** Jimi W/Glasses Logo
20690 **JIMI HENDRIX** Sweet Angel
28053 **JIMI HENDRIX** Voodoo Soul
32802 **KING DIAMOND** Spiders Lullabye
31436 **KISS** Cross Of Skulls With Makeup
21655 **KISS** Kiss My Ass Lp Cover
21870 **KISS** Rock 'N Roll Over
35226 **KISS** Unplugged Cd Cover
32795 **KMFDM** A Drug Against War
32797 **KMFDM** Godlike
34712 **KMFDM** Money
29021 **KORN** Ball Logo
33117 **KORN** Spanking *
35650 **KORN** Green Spruce Stripe
11010 **LED ZEPPELIN** 1st Lp Cover
11013 **LED ZEPPELIN** 2nd Lp Cover
11077 **LED ZEPPELIN** Blk S.S. Full Color
32973 **LED ZEPPELIN** Dragon
11012 **LED ZEPPELIN** Houses Of Holy
17329 **L. ZEPPELIN** Square Photo/4 Blimps
11011 **LED ZEPPELIN** Stairway
33908 **L. ZEPPELIN** Wreathed W/Symbols
11056 **LED ZEPPELIN** Wizard W Symbols
22180 **LED ZEPPELIN** X Ray Icarus
32147 **LIFE OF AGONY** Lost At 22
35253 **L. OF AGONY** No One Understands
32146 **LIFE OF AGONY** Ugly
31118 **LIVE** Red Cross
20672 **LIVE** Throwing Copper
21342 **LIVE** Turtleman
25495 **LOLLAPALOOZA** '96 Happy Swirl
33966 **LUNACHICKS** Blood Logo
35243 **L. SKYNYRD** Georgia Peaches
30910 **LYNYRD SKYNYRD** Group Photo
35242 **L. SKYNYRD** Confederate Flag
33598 **MACHINE HEAD** Pacing Smoke *
21953 **MARILYN MANSON** Beware Of God
21258 **MARILYN MANSON** Blue Face
32775 **MARILYN MANSON** Dope Fiend
32577 **MARILYN MANSON** Hand & Logo
22185 **MARILYN MANSON** Lipstick Face *
32576 **M. MANSON** Logo/Everlasting
32575 **M. MANSON** Standing Photo
34859 **MARILYN MANSON** Antichrist *
18673 **MEAT PUPPETS** Too High Too Die
22527 **MEGADETH** Clothesline
22526 **MEGADETH** Eye Of Death
21443 **MEGADETH** [illegible]
32733 **MEGADETH** Road Trip
22157 **MEGADETH** Sickle
21941 **MEGADETH** Skull
22158 **MEGADETH** Train Of Consequences
35661 **METALLICA** Beavis & Butthead Logo
21402 **METALLICA** Binge & Purge
21780 **METALLICA** Burning Flowers
11002 **METALLICA** Damage Inc
15284 **METALLICA** Executioner
13832 **METALLICA** Gargoyle
11030 **METALLICA** Justice
11003 **METALLICA** Kill 'Em All
21552 **METALLICA** Metal Militia *
11051 **METALLICA** One
11001 **METALLICA** Puppets
34806 **MIKE WATT** Shine Box
34343 **MINISTRY** "The Fall" Photo Of Bugs
21341 **MINISTRY** Casey's Last Ride
33910 **MINISTRY** Filthpig
13794 **MINISTRY** Jesus Built My Hotrod
15198 **MINISTRY** Scarecrow
11090 **MINOR THREAT** Bottled Violence
11111 **MINOR THREAT** Ian
11016 **MINOR THREAT** Salad Days
33126 **MISFITS** Doyle Portrait
22805 **MISFITS** Evil Eye
22806 **MISFITS** Graveyard Feast *
33127 **MISFITS** Jerry Portrait
32894 **M. VOODOO MACHINE** Alien
32893 **M. VOODOO MACHINE** Suffer System
35017 **MR.T. EXPERIENCE** Starship
33962 **MUDHONEY** My Brother The Cow
29040 **MUDHONEY** Outbreak Suites
33601 **NAILBOMB** Suicide
35434 **NAPALM DEATH** Diatribs Cd Cover
21566 **NAPALM DEATH** Fear Lp Cover
21273 **NAPALM DEATH** Plague Rages
21227 **N. DEATH** Harmony Corruption
22165 **N. INCH NAILS** Butterflies Halo Eight
22158 **NINE INCH NAILS** Closer To God
18696 **NINE INCH NAILS** Downward Spiral
35281 **NINE INCH NAILS** Logo In Blue
34006 **NINE INCH NAILS** Nothing 96
20986 **NINE INCH NAILS** Now I'm Nothing
14466 **N. INCH NAILS** Hate Machine
33336 **NINE INCH NAILS** Sin
22167 **N. INCH NAILS** Teeth And Salt Trail
13718 **NIRVANA** "Silver" Liquid Metal Man
14863 **NIRVANA** Come As You Are
18344 **NIRVANA** Floating Seahorse
18089 **NIRVANA** In Utero
18602 **NIRVANA** Incesticide
22272 **NIRVANA** Kurt Age 7 Photo
20665 **NIRVANA** Kurt Death Certificate
22154 **NIRVANA** Kurt Cobain U.K. Photo
13595 **NIRVANA** Logo *
13715 **NIRVANA** Never Mind
22271 **NIRVANA** People Magazine Photo
34408 **NO DOUBT** Girl With Microphone
33916 **NO FX** Cartoon Guy Monster Tour
21483 **NO FX** Cowgirls/Punk In Drublic
22808 **OASIS** Logo
34415 **OASIS** Irish Flag
34700 **OASIS** Live Shot
34704 **OASIS** Decca
21195 **OBITUARY** Executioner
21198 **OBITUARY** World Demise
34329 **OFFSPRING** Pointy Droopy Face
33027 **OPERATION IVY** Energy
33026 **OPERATION IVY** Insane
32996 **ORANGE 9MM** Jury Logo
33871 **OZZY OSBOURNE** Color Tattoos
18047 **PANTERA** Beyond Driven Cd Cover
32977 **PANTERA** Distorted Melting Face
20868 **PANTERA** Far Beyond [illegible]
22181 **PANTERA** Foot With Spikes
32125 **PANTERA** Montage Collage
15593 **PANTERA** Pot Leaf *
14170 **PANTERA** Purple Photo
35791 **PANTERA** Small Snake Skeleton
13812 **PANTERA** Vulgar Display
34753 **PAVEMENT** Flower
32999 **PEARL JAM** Target Logo/ Wrench
34620 **PENNYWISE** Name Logo In Red Oval
34621 **PENNYWISE** Red "P" Circle Logo
13293 **PINK FLOYD** Hammers
15209 **PINK FLOYD** Screaming Head
34334 **PINK FLOYD** Teeth In Tunnel
13450 **PINK FLOYD** Wall Collage
35329 **PORNO FOR PYROS** Oh My God
35233 **PRES. OF THE U.S.** Mountain Logo
35494 **PRES. OF THE U.S.** Smiley Heart
33684 **PRES. OF THE U.S.** 3 Happy Faces
33341 **PRICK** Clown
35241 **PRIMUS** Huge Screaming Face
34951 **PRIMUS** Three Fish Cowboys
32124 **PRIMUS** [illegible] Cd Cover
35732 **PRONG** Big Symbol/Small Symbol
35852 **PSYCHOTICA PSYCHO** Patrick Photo
34525 **R.E.M.** X-Ray [illegible]
20702 **RAGE AGAINST MACHINE** Fist
30839 **R. A. MACHINE** Working Woman
17644 **RAMONES** Logo Photo/Guitars
32736 **RAMONES** Four Faces
11044 **RAMONES** Presidential Logo
33901 **R. H. C. PEPPERS** Drop The Soap
33049 **R. H. C. PEPPERS** No Friends
32730 **R. H. C. PEPPERS** Photo
33932 **R. H. C. PEPPERS** Red Hot Face
33912 **ROLLING STONES** Stripped Lp
20397 **ROLLINS BAND** [illegible]
11100 **RUSH** Star With Man
35457 **RUSTED ROOT** Cross Monkey
34567 **SACRED REICH** "Heal" Tour Surgery
35369 **SAMIAM** [illegible]
35350 **S. WEAREL** [illegible] Lp Cover
18605 **SEPULTURA** Chaos A.D. Lp Cover
35535 **SEPULTURA** Logo Roots
35534 **SEPULTURA** Roots
18736 **SEPULTURA** Territory
35806 **SEPULTURA** Wonderful World
22297 **SEX PISTOLS** Never Mind Bollocks
11009 **SEX PISTOLS** Save The Queen
32154 **SHELTER** Bhagavat
32433 **SILVERCHAIR** Frog On Hatred
33311 **SILVERCHAIR** Surf Ogre
32298 **SIX FEET UNDER** Haunted
34523 **SKINNY PUPPY** Dog/Skeleton
20949 **SKINNY PUPPY** Mask-Tweek Baby
34813 **SON VOLT** Railroad Logo
34815 **SONIC YOUTH** Dirty
34755 **SONIC YOUTH** Grunge Doll
34816 **SONIC YOUTH** Jet Set
32793 **SONIC YOUTH** Washing Machine
31340 **SOUL ASYLUM** Rat Trap
20910 **SOUNDGARDEN** Black Hole Sun
31199 **SOUNDGARDEN** Box Logo
22590 **SOUNDGARDEN** Group Photo
28730 **SOUNDGARDEN** Key Logo
21167 **SOUNDGARDEN** Kickstand
18679 **SOUNDGARDEN** Super Unknown
35417 **SPACEHOG** Logo
35416 **SPACEHOG** Photo/Logo
35660 **SPONGE** Wax Ecstatic Group Photo
13805 **S. RAY VAUGHAN** Airbrush Photo
11105 **STEVIE RAY VAUGHAN** In Step
11104 **STEVIE RAY VAUGHAN** Logo
20872 **S. T. PILOTS** Distressed Logo
11018 **SUBHUMANS** Country Died Lp
17167 **SUBHUMANS** Rats Lp Cover
34624 **SUPERCHUNK** Spaceman
35387 **TILT** Play Cell Lp Cover
33340 **TOADIES** Toadie Devil
34518 **TOADIES** Triangle Design
20699 **TOOL** Jesus Christ
22584 **TOOL** Medicine Twins *
20401 **TOOL** Pyramid
33896 **TOOL** Skull Logo/Side
15276 **TOOL** Tan Wrench
22212 **TYPE O NEGATIVE** [illegible]
35825 **TYPE O NEGATIVE** Casket Crew
35795 **T. O NEGATIVE** Chicken Woman
35826 **TYPE O NEGATIVE** October Rust
35797 **TYPE O NEGATIVE** Provide/Protect
32148 **T. O NEGATIVE** Suspended At Dusk
35828 **TYPE O NEGATIVE** Vinnland
29045 **VAN HALEN** Atomic Punk/Logo
22282 **VAN HALEN** Balance Cd Cover
35418 **VAN HALEN** Humans Being/Hand
22715 **VAN HALEN** Right Here Right Now
30882 **VAN HALEN** Woman And Children
29041 **VANDALS** Puking Guy
33314 **VANDALS** Gimme The Phone
34822 **VOODOO GLOW SKULLS** Firme
34821 **VOODOO GLOW SKULLS** Logo
22510 **WHITE ZOMBIE** Astro Creep
35840 **WHITE ZOMBIE** Horn Devil
31925 **WHITE ZOMBIE** Robot
35644 **W. ZOMBIE** Sexy Swingin' Sounds
33566 **WHITE ZOMBIE** War
35645 **WHITE ZOMBIE** Went To Hell
32335 **WU TANG CLAN** Group
32336 **WU TANG CLAN** Logo *

*Features Illicit Words And/Or Scenes

WE ACCEPT VISA, MASTER CARD AND DISCOVER – CALL (612) 942-7574 OR USE ORDER FORM ON NEXT PAGE...

ROCKABILIA

FLAGS $11
Full Color Made With Quality Nylon Material

33657 **BIOHAZARD** Band Logo
33634 **BIOHAZARD** Band Photo
33615 **BOB MARLEY** Live
33647 **C. CORPSE** Entombed
33618 **C. CORPSE** Bleeding
33646 **DEICIDE** Group Photo
33644 **DOORS** Portrait
33627 **DREAM THEATER** Awake
33658 **F. FACTORY** Demanufacture
35326 **I. MAIDEN** Chained Eddie
35325 **IRON MAIDEN** X-Factor
33656 **JIM MORRISON** Jim Live
33646 **J. MORRISON** Open Arms
33624 **JIMI HENDRIX** Sweet Angel
33628 **J. HENDRIX** Experience
33653 **LED ZEPPELIN** Stairway
33642 **LED ZEPPELIN** Swan Song
33619 **L. OF AGONY** Band Photo
33632 **M. HEAD** Jesus Wept
33621 **OBITUARY** World Demise
33635 **PANTERA** Faces & Flames
33643 **PANTERA** Group Photo
33629 **PINK FLOYD** The Wall
33617 **SEPULTURA** Band Photo
35324 **SEPULTURA** Roots
33638 **S. PISTOLS** God Save Queen
33633 **S. PISTOLS** Killed Bambi
33620 **T. O NEGATIVE** Hammergear

8 X 10 COLOR PHOTOS $7.50

19855 **AC/DC** Angus & Brian Live
19874 **AEROSMITH** Steve Live Singing
19872 **ALICE IN CHAINS** Layne Profile
19896 **BLACK CROWES** Chris Closeup
19906 **BON JOVI** Jon & Richie Live
19977 **D. LEPPARD** Elliot Giving Salute
22789 **GREEN DAY** Billy Singing Live
22790 **GREEN DAY** Mike Live
22791 **GREEN DAY** Tre Playing Guitar
22785 **HOLE** Courtney Playing Guitar
20092 **KISS** Paul Gene & Ace Saluting
20110 **L. ZEPPELIN** Original Zeppelin
20149 **METALLICA** Jim & Kirk Live
15417 **METALLICA** Lars Live
20148 **METALLICA** Jim Holding Guitar
20152 **MINISTRY** Jorgensen & Baker
22781 **N. INCH NAILS** Trent Singing
22783 **N. I. NAILS** Trent W/Leg Up
20175 **OZZY OSBOURNE** Live Singing
20183 **PEARL JAM** Eddie & Jeff Live
20189 **P. JAM** Eddie Starring At Crowd
20213 **PINK FLOYD** Roger Closeup
20233 **PRIMUS** Les Clay Singing
20227 **R.H.C. PEPPERS** Group Live
20253 **R.A. MACHINE** Zack With Mic
20259 **RAMONES** Group Live
20292 **SEX PISTOLS** Johnny Live
20294 **SOUNDGARDEN** Chris Singing
20266 **STEVIE RAY VAUGHAN** Live
20303 **S. T. PILOTS** Scott Singing
20351 **VAN HALEN** Group Taking Bow

LONG SLEEVE T-SHIRTS XL, LG $21

33071 **ALICE IN CHAINS** Dog & Logo Song Titles
22808 **BAD RELIGION** Stranger Than Fiction
32129 **BIOHAZARD** Oval Logo
33891 **BUSH** It's Gavin Photo
21194 **C. CORPSE** The Bleeding
32130 **CATHERINE WHEEL** CW Logo
31097 **DEICIDE** Upon The Cross
32131 **DOORS** Monroon Hotel
21280 **ENTOMBED** Left Hand Path
32145 **FEAR FACTORY** Demanufacture
33073 **FILTER** Logo/Short Bus
18269 **FUGAZI** Not A Fugazi
32132 **HOLE** Swirl Logo
33347 **JIMI HENDRIX** Experience
32974 **LED ZEPPELIN** X-Ray Icarus
33055 **LIVE** Oval Logo
33599 **MACHINE HEAD** 8-Ball
32133 **MARILYN MANSON** Blue Face
21444 **MEGADETH** Dr. Vic
21762 **METALLICA** Skull Flame Pocket
33325 **MINISTRY** Flipped Scar
18274 **MINOR THREAT** Ian With Head In Hands
19199 **NAPALM DEATH** Voodoo Doll
21405 **NINE INCH NAILS** Black Downward
33338 **NINE INCH NAILS** The Becoming
34411 **NO DOUBT** Flames Logo
21523 **OBITUARY** World Demise
22588 **OFFSPRING** Ghoul With Gun
32998 **ORANGE 9MM** Driver Not Included
21875 **PEARL JAM** Human Body/ 70 % Water
21876 **PEARL JAM** Two Headed Child
32135 **PRIMUS** Toy Boat
34353 **RANCID** Guy With Mohawk
33596 **SEPULTURA** Bloody Roots
32968 **SKINNY PUPPY** Robot Dog
22807 **SOUNDGARDEN** Key Logo
33333 **TOOL** Medicine Twins
21197 **TYPE O NEGATIVE** Slow Deep Hard

FULL COLOR POSTERS $6.50

33364 **AC/DC** Ballbreaker
21101 **ALICE IN CHAINS** Jar Of Flies
21649 **BEASTIE BOYS** Group Pointing
35252 **BUSH** Group
35915 **BUSH** Solo Shot Of Gavin
15235 **DOORS** Psychedelic Group
33037 **GREEN DAY** Insomniac
21078 **GWAR** Blood & Guts Group
34776 **IRON MAIDEN** X-Factor
14571 **JIMI HENDRIX** Burning Guitar
33256 **JIM MORRISON** American Poet
32258 **KISS** History Collage
13037 **LED ZEPPELIN** Individual Photos
34253 **LIVE** Group
15371 **MADONNA** Nude Pose
35837 **MARILYN MANSON** Angel/The End
33260 **MARILYN MANSON** Group Shot
22012 **MEGADETH** Father Vic
13717 **METALLICA** 4 Faces
13972 **METALLICA** Against Wall
22011 **METALLICA** I'm Inside You
14791 **METALLICA** Sad But True
14576 **METALLICA** Stage Collage
34777 **MINISTRY** Al & Paul With U.S Flag
22172 **NINE INCH NAILS** Downward Spiral
17897 **NIRVANA** Group
18563 **NIRVANA** In Utero
22576 **NIRVANA** Kurt Cobain Memorial
34332 **NIRVANA** Kurt Portrait/Song Quote
33363 **NOFX** Liberal Animation/Cows Eating
34767 **OASIS** Group
14891 **OBITUARY** The End Complete
21533 **OFFSPRING** Group
21296 **PANTERA** Far Beyond Driven Photo
32844 **PENNYWISE** Group
20422 **PINK FLOYD** Division Bell
35838 **PRIMUS** Screaming Face
18365 **RAGE AGAINST MACHINE** Live
33531 **R. A. MACHINE** Woman Least Paid
21801 **RANCID** Group In Car
33515 **R.H.C.PEPPERS** Eating Melon
34764 **SEPULTURA** Bloody Roots
33529 **SILVERCHAIR** Frogstamp
18511 **SLAYER** Nuclear Skull
20421 **SMASHING PUMPKINS** Siamese
21082 **SOUNDGARDEN** '94 Tour Poster
34774 **S. RAY VAUGHAN** Playing Guitar
17903 **STONE TEMPLE PILOTS** Group
33520 **TYPE O NEGATIVE** Group
34331 **WHITE ZOMBIE** War

ROADIE LAMINATED PASSES $15
Actual Passes Used By The Roadies At Past Concerts

19100 **ALICE IN CHAINS** Jar Of Flies
32804 **BIOHAZARD** Clean Up Crew '95 Tour
12351 **BLACK SABBATH** Bloody Sabbath
13310 **DOORS** Hall Of Fame
16885 **G. 'N ROSES** Metallica Stadium Tour
16903 **HELMET** Mean Time '92 Europe Crew
32811 **HOLE** Photo Lollapalooza '95 Tour
19259 **IRON MAIDEN** No Prayer On Road
12217 **JIMI HENDRIX** Hall Of Fame
12157 **KISS** Crazy Nights
12220 **KISS** Destroyer
14959 **KISS** The Return Of Kiss '79
14958 **KISS** Revenge World Tour '92
12180 **LED ZEPPELIN** U.S. 1977
32813 **LIVE** '95 Tour Crew
12307 **LYNYRD SKYNYRD** Tribute Tour
16905 **MEGADETH** Countdown Vip
13662 **METALLICA** Ride The Lightning Tour
14096 **METALLICA** Master Of Puppets Tour
16853 **NIRVANA** Never Mind Tour Staff
19106 **NIRVANA** Rest In Peace In Utero
32812 **OFFSPRING** Crew Tour Staff '95
16891 **PANTERA** Vulgar Display '92 Vip
19096 **PEARL JAM** Vs. Tour V.I.p. Pass
16981 **PRIMUS** Staff '92
14968 **RED HOT CHILI PEPPERS** '91-'92
12258 **SEX PISTOLS** Anarchy In The U.K.
12240 **SLAYER** World Sacrifice
19097 **SMASHING PUMPKINS** '94 Tour
14092 **STEVIE RAY VAUGHAN** In Step Vip
16982 **STONE TEMPLE PILOTS** Core Tour
19091 **VAN HALEN** Right Here Right Now

KNIT STOCKING CAPS $15.50
100% Acrylic With Direct Embroidery On The Fold

33699 **ALICE IN CHAINS** Black/Logo
33884 **ANTHRAX** Stomp 442
32402 **BEASTIE BOYS** Green/Logo
32407 **BUSH** Black/Logo
32571 **DANZIG** Skull
33689 **DEICIDE** Logo
32401 **DOORS** Black/Logo
33705 **FILTER** Black/Logo
32663 **FOO FIGHTERS** Black/Logo
32415 **G. DEAD** Navy/Steal Your Face
32664 **GREEN DAY** Black/Logo
34832 **HELMET** Black/Logo
32409 **HOLE** Black/Logo
32403 **JIMI HENDRIX** Black/Logo
33125 **KORN** Logo
32405 **LED ZEPPELIN** Black/Logo
32406 **LED ZEPPELIN** Green/Symbols
32573 **LIVE** Yellow/ Logo
33694 **MACHINE HEAD** Diamond Logo
32669 **MARILYN MANSON** Black/Logo
32414 **MEGADETH** Black/Logo
32413 **METALLICA** Black/Logo
32404 **PANTERA** Green/Logo
32425 **PEARL JAM** Black/Stickman
33698 **PRESIDENT OF U.S.A** Black/Logo
32410 **PRIMUS** Navy/Logo
32569 **RANCID** Logo
32412 **RED HOT CHILI PEPPER** Black/Logo
33704 **ROLLINS BAND** Black/Logo
33688 **SEPULTURA** Tribal S
32662 **SILVERCHAIR** Black/Logo
33129 **SLAYER** Blade Logo
32666 **SPONGE** Black/Logo
32667 **VERUCA SALT** Black/Logo

WOVEN PATCHES $3 Imported From U.K.

13552 **AC/DC** Fly On The Wall
17115 **ALICE IN CHAINS** Logo
22774 **BIOHAZARD** Kid W/ Gas Mask
22775 **DANZIG** Skull With Cross
13558 **DEAD KENNEDYS** Logo
13733 **DOORS** American Poet
32838 **GREEN DAY** Dookie Bombs
13389 **KISS** Destroyer
13390 **KISS** Dressed To Kill
13393 **KISS** Rock 'N Roll Over
15005 **L. ZEPPELIN** Remasters/Cover
34797 **M. MANSON** Hand & Logo
34795 **M. MANSON** Logo
21635 **MEGADETH** Vic Bones Chains
12981 **METALLICA** Alcoholica
22756 **METALLICA** Hetfield Design
12983 **METALLICA** Lightning
13554 **METALLICA** Puppets
13559 **MISFITS** Skull
15060 **NIRVANA** Happy Face
21637 **NIRVANA** Kurt Is Dead Portrait
20445 **NIRVANA** Nevermind
22760 **PANTERA** Flame Logo Pot Leaf
21627 **PRIMUS** Pork Soda
18479 **RAMONES** Logo
34801 **RANCID** Out Come The Wolves
22772 **R. A. MACHINE** Red Fist
18477 **R. A. MACHINE** Man / Smoke
33372 **R. H. C. PEPPERS** Angel
20440 **SEPULTURA** Chaos A.D.
22770 **SEX PISTOLS** God Save Queen
15020 **SLAYER** Crossed Swords
22778 **SOUNDGARDEN** Blk. Sun
22763 **S. TEMPLE PILOTS** Logo
22762 **TOOL** Tool Wrench
20520 **T. O NEGATIVE** Hammergear

NECKLACES $11

14501 **AC/DC** Devil
17299 **AEROSMITH** Wings
14803 **BEASTIE BOYS** Logo
21578 **BIOHAZARD** Logo
14927 **CANNIBAL CORPSE** Logo
12672 **DANZIG** Skull
13958 **DEICIDE** Demon
12644 **DEF LEPPARD** Logo
13444 **DOORS** Logo
21328 **GREEN DAY** Logo
13437 **GWAR** Logo
13305 **JIMI HENDRIX** Logo
12635 **KISS** Logo
12637 **LED ZEPPELIN** Swan Song
22322 **OFFSPRING** Skeleton
12638 **MEGADETH** Logo
13800 **METALLICA** Sad But True
13435 **METALLICA** Logo
17304 **MINISTRY** Scarecrow
18212 **NIRVANA** Logo
32395 **OASIS** Logo
22315 **OBITUARY** World Demise
22322 **OFFSPRING** Skeleton
21325 **PANTERA** Far Beyond Driven
21579 **PINK FLOYD** Stoned Heads
13802 **PRIMUS** Logo
14493 **R.H.CHILI PEPPERS** Logo
13959 **SEPULTURA** Tribal S
22317 **SLAYER** Devine Intervention
14603 **SOUNDGARDEN** Badmotor
32394 **S. TEMPLE PILOTS** Logo
12642 **VAN HALEN** Logo

BACK PATCHES $9
Covers Entire Back Of Jacket

20434 **AEROSMITH** Get A Grip
20432 **A. IN CHAINS** Rooster
32902 **BAD RELIGION** Stranger Than Fiction
32904 **BIOHAZARD** Virus Of Hate
18040 **CANNIBAL CORPSE** Tomb Of Mutilated
20435 **DANZIG** Thrall - Demonsweatlive
13612 **DEICIDE** Medallion
21611 **IRON MAIDEN** A Real Dead One
21110 **JIMI HENDRIX** Sweet Angel
22743 **JIM MORRISON** Break On Through
13159 **MEGADETH** Killing Is My Business
22735 **METALLICA** Hetfield Design
13161 **METALLICA** Metal Up Your Ass
32900 **METALLICA** Metallihukinca
14414 **METALLICA** Sad But True
20433 **MORBID ANGEL** Covenant
21622 **NIRVANA** Kurt Cobain Portrait
32906 **NIRVANA** Liquid Metal Man
22749 **NIRVANA** Smiley Face
22740 **OBITUARY** World Demise
22745 **PANTERA** Far Beyond Driven
22729 **PANTERA** Flame Logo With Pot Leaf
18488 **PRIMUS** Clay Figure
13613 **RED HOT CHILI PEPPERS** Logo
32905 **RAGE AGAINST MACHINE** Rebel Nuns
22733 **RAGE AGAINST MACHINE** Red Fist
18487 **RAMONES** Mondo Bizarro
22742 **SEPULTURA** Chaos A.D.
13619 **SLAYER** Crucified Skeleton
20437 **STONE TEMPLE PILOTS** Logo
22739 **TYPE O NEGATIVE** Hammergear

BUTTONS $1 Each
Number Of Different Styles Available For Each Group Indicated

12557 **AC/DC** 35 Styles
14917 **ALICE IN CHAINS** 8 Styles
19404 **BEASTIE BOYS** 6 Styles
12608 **DANZIG** 12 Styles
18443 **FUGAZI** 5 Styles
21933 **GREEN DAY** 4 Styles
12589 **JIMI HENDRIX** 30 Styles
12544 **KISS** Makeup /75 Styles
12545 **LED ZEPPELIN** 55 Styles
12575 **MEGADETH** 20 Styles
12547 **METALLICA** 75 Styles
12592 **MISFITS** 18 Styles
13814 **NIRVANA** 13 Styles
12551 **O. OSBOURNE** 30 Styles
14919 **PANTERA** 5 Styles
14464 **PEARL JAM** 10 Styles
12564 **PINK FLOYD** 22 Styles
14463 **PRIMUS** 9 Styles
21929 **R. A. MACHINE** 4 Styles
12599 **RAMONES** 11 Styles
21935 **RANCID** 2 Styles
12600 **R. H. PEPPERS** 25 Styles
13365 **SEPULTURA** 5 Styles
12552 **SEX PISTOLS** 20 Styles
12578 **SLAYER** 22 Styles
18440 **S. PUMPKINS** 5 Styles
18438 **SONIC YOUTH** 6 Styles
14920 **SOUNDGARDEN** 8 Styles
19431 **S. VAUGHAN** 14 Styles
12555 **VAN HALEN** 30 Styles

TAPESTRIES $12 Huge 4' x 4' In Size

17920 **AEROSMITH** Aeroforce One
34483 **ALIEN** Magical Alien Bug
21323 **BIOHAZARD** Kid With Gun
11194 **DOORS** Jim Morrison
14570 **G. 'N ROSES** Flag & Skull
14987 **JIMI HENDRIX** With Guitar
11199 **KISS** Destroyer
11202 **KISS** Faces With Makeup
20425 **LED ZEPPELIN** Four Faces
35322 **MARILYN MANSON** Dope Fiend
35323 **M. MANSON** Hand & Logo
21815 **NIRVANA** Cobain Death Cert.
21814 **NIRVANA** Kurt Cobain Memorial
18049 **PANTERA** Group
14596 **PINK FLOYD** Dark Side
18050 **PRIMUS** Group
22257 **SLAYER** Devine Intervention
33512 **SOUNDGARDEN** Logo
18981 **TOOL** Big Wrench
33252 **WHITE ZOMBIE** Monster/Logo

EMBROIDERED PATCHES $3.50

34375 **311** Logo
11291 **AC/DC** Logo
14568 **ALICE IN CHAINS** Logo
17307 **BAD RELIGION** Logo
18972 **BEASTIE BOYS** Logo
22603 **BUSH** Logo
14567 **DANZIG** Logo
15106 **DEICIDE** Logo
34387 **FILTER** Logo
17855 **FUGAZI** Logo
20905 **GREEN DAY** Logo
15319 **HELMET** Logo
20480 **JIMI HENDRIX** Logo
11293 **KISS** Logo
35250 **KISS** Ace Solo Makeup
35249 **KISS** Gene Solo Makeup
35251 **KISS** Paul Solo Makeup
35248 **KISS** Peter Solo Makeup
34380 **KORN** Logo
22488 **MARILYN MANSON** Logo
11295 **MEGADETH** Logo
11298 **METALLICA** Puppets
13226 **METALLICA** Splash Logo
15316 **MINISTRY** Skulls
20999 **MISFITS** Skull
16914 **NIRVANA** Happy Face
20904 **NIRVANA** Cobain '67 - '94
14557 **NIRVANA** Never Mind Logo
21789 **NOFX** Logo
21316 **OFFSPRING** Logo
14565 **PANTERA** Logo
14555 **PEARL JAM** Stick Figure
11331 **PINK FLOYD** Logo
14367 **PRIMUS** Logo
35557 **RAMONES** Logo
21788 **RANCID** Logo
17913 **R. AGAINST MACHINE** Logo
14560 **R. H. C. PEPPERS** Logo
14564 **SEPULTURA** Logo
34386 **SILVERCHAIR** Logo
11301 **SLAYER** Logo
17912 **S. PUMPKINS** Logo
13776 **SOUNDGARDEN** Logo
17490 **S. TEMPLE PILOTS** Logo
17910 **TOOL** Logo
34381 **TYPE O NEGATIVE** Logo

BASEBALL CAPS $19 Embroidered Logos & Designs

32982 **311** Logo
21426 **AC/DC** Devil
14768 **ALICE IN CHAINS** Logo
20981 **BAD RELIGION** Logo
14579 **BEASTIE BOYS** Logo
32738 **BIOHAZARD** Oval Logo
33902 **BUSH** M*A*S*H*
32566 **FILTER** Oval Logo
32453 **FOO FIGHTERS** Logo
35382 **GOLDFINGER** Logo
21336 **GREEN DAY** Logo
18522 **HELMET** Logo
13740 **JIMI HENDRIX** Logo
11118 **KISS** Logo
29022 **KORN** Logo
22193 **M. MANSON** God Of F**K
34618 **M. MANSON** Light Bolt
11123 **MEGADETH** Logo
32261 **METALLICA** Metallifunkin
13935 **NIRVANA** Logo
22170 **NINE INCH NAILS** Insect
21235 **OFFSPRING** Logo
14630 **PANTERA** Logo
17018 **PEARL JAM** Logo
21453 **PENNEYWISE** Logo
34751 **PRES. OF U.S.** Smiley
32172 **PRIMUS** Red / White Logo
21345 **RANCID** Mohawk Guy
21347 **R. A. MACHINE** R Logo
13738 **SEPULTURA** Third Posse
32452 **SILVERCHAIR** Logo
22531 **SLAYER** Silver Logo
18501 **S. PUMPKINS** Heart Logo
13827 **SOUNDGARDEN** Logo
21184 **S. T. PILOTS** Logo
33011 **TOOL** All Olive Logo
35830 **T. NEGATIVE** Casket Crew
22267 **WHITE ZOMBIE** Logo
34823 **V. GLOW SKULL** Logo

SERVICE STATION SHIRTS
$19.95 Work Shirts, With Band Logos
Short Sleeved, Sizes XL, L

33886 **ANTHRAX** Fueled Logo
32137 **BIOHAZARD** Logo
32139 **DOORS** Logo
33664 **FOO FIGHTERS** Logo
35963 **GRAVITY KILLS** Logo
33663 **GREEN DAY** Logo
33887 **KORN** Logo
32140 **MARILYN MANSON** Logo
32141 **PANTERA** Logo
31424 **R. AGAINST MACHINE** Logo
33665 **SILVERCHAIR** Logo
31425 **SMASHING PUMPKINS** Logo
31427 **TOOL** Logo
33053 **SOUL ASYLUM** Bernice
33052 **SOUL ASYLUM** Clarence
32734 **SOUL ASYLUM** Oval Logo

DECAL MAGIC $3
Static Cling 6" x 6" Window Decals Glowing Colors

17369 **AC/DC** Back In Black
21804 **BEASTIE BOYS** Van
21809 **DANZIG** 4th Lp Cover
32873 **GREEN DAY** Logo
32886 **JIMI HENDRIX** Exhibition
32885 **KISS** Not Dead Yet
21201 **LIVE** Throwing Copper
14101 **MEGADETH** Vic To Hell
18996 **METALLICA** Executioner
16758 **METALLICA** Puppets
13890 **METALLICA** Sad But True
32883 **NIRVANA** Kurt Memorial
14478 **NIRVANA** Never Mind
21200 **OFFSPRING** Smash
16755 **PANTERA** Purple Photo
16754 **PRIMUS** Clay Figure
14485 **R.H. CHILI PEPPERS** Logo
32888 **RAMONES** Group Photo
21803 **RANCID** Mohawk
21811 **SLAYER** Carved Arm
32884 **SONIC YOUTH** Portraits
14940 **S. GARDEN** Badmotor
18376 **S. TEMPLE PILOTS** Logo
32889 **W.ZOMBIE** Pink Monster

FULL COLOR STICKERS $2

33423 **311** Logo
14983 **ALICE IN CHAINS** Logo
35432 **BUSH** Group
21314 **GREEN DAY** Dookie Bombs
35394 **KISS** Makeup Faces
32891 **KORN** Logo
21795 **MARILYN MANSON** Face
22288 **METALLICA** Flaming Skull
20472 **NIRVANA** Kurt Cobain Tribute
17965 **PANTERA** Photo
16624 **PEARL JAM** Stick Figure
17874 **R. A. MACHINE** Logo
12458 **RAMONES** Presidential Logo
21796 **RANCID** Pucking Rocker
15331 **SLAYER** Evil Skull
18725 **S. PUMPKINS** Star/Group
22399 **TOOL** Wrench
32830 **WHITE ZOMBIE** Monster

FREE Catalog!! With Over 10,000 Different Items (612) 942-7574

AUTHENTIC PRESS KITS $18
Used To Promote The Bands, Contains Bio, Press Releses, Photo & Backstage Pass

17286 **AEROSMITH** Get A Grip
17287 **A. IN CHAINS** '92 History Photo
33087 **BEASTIE BOYS** Ill Communication
35281 **BUSH** Sixteen Stone Bio Photo
14655 **DOORS** Rolling Stone Interview
22573 **GREEN DAY** History Bio Photo
12728 **KISS** 1974 First Bio Photo
12729 **KISS** Dynasty
35856 **KISS** Kiss Unplugged
13075 **LED ZEPPELIN** '69 Bio Photo
12798 **L. SKYNYRD** Bio Photo Legend
22496 **M. MANSON** American Family
35874 **M. MANSON** Smells Like Children
35288 **MEGADETH** Youthanasia
19159 **METALLICA** '93 Live Shit Binge
17484 **MINISTRY** '90 Didn't Show Up
20547 **NIRVANA** Historical Bio
35869 **OZZY OSBOURNE** Ozzmosis
19166 **PANTERA** Cowboys From Hell
19167 **PEARL JAM** '93 Vs. With Itinerary
22498 **P. FLOYD** Division Bell Bio Photo
17486 **PRIMUS** '93 Pork Soda Bio. Photo
19173 **RAMONES** Mondo Bizarro
35867 **R. H. C. PEPPERS** Mothers Milk
12797 **SLAYER** South If Heaven
35855 **S. PUMPKINS** Mellon Collie
17576 **SOUNDGARDEN** Badmotorfinger
12776 **S. RAY VAUGHAN** Bio. Photo
17488 **S. TEMPLE PILOTS** '92 Core
33086 **VAN HALEN** Balance

ALL OVER PRINT T-SHIRTS $21
Specify XL, L Designs That Cover Front, Back & Sides

33914 **AC/DC** Boogie Man
20563 **AEROSMITH** Face To Face
28058 **DEICIDE** Upon The Cross
21451 **DOORS** Kaleidoscope Photo
31201 **GUNS 'N ROSES** Stage Dive
35240 **IRON MAIDEN** Eddie With Demons
33112 **IRON MAIDEN** Eddie Reclining
35239 **JERRY GARCIA** A Bowl Of Jerry's
18390 **JIMI HENDRIX** Exhibition
33905 **JIMI HENDRIX** Jimi Jumbo Photo
31437 **KISS** Black & White Kiss Comic
33540 **LED ZEPPELIN** Faces
28054 **L. ZEPPELIN** Wheatfield W/Blimp
28189 **LYNYRD SKYNYRD** Devil
22528 **MEGADETH** Megamachine
20692 **NIRVANA** Heart Shape Box
20871 **O. OSBOURNE** Photo Montage
18329 **PANTERA** Blue Collage
18387 **PANTERA** Dripping Logo
35790 **PANTERA** Snake Skeleton
34333 **PINK FLOYD** Wall Gas Mask
20570 **PINK FLOYD** Screaming Head
22210 **SEPULTURA** 4 Faces/Logo
21575 **SOUNDGARDEN** Blurry Photo
21967 **SOUNDGARDEN** Astronomy
29044 **VAN HALEN** Ocean Tour '93

8x10 PROMO GLOSSIES $5
Used to Promote Bands

11734 **AEROSMITH** Group Sitting
17666 **A. IN CHAINS** Grp Against Fence
35279 **BUSH** Group Standing
12052 **DANZIG** Group On Steps
35276 **FILTER** Group Sitting On Step
35438 **FOO FIGHTERS** Group Posed
22555 **GREEN DAY** Against Wall
22506 **GREEN DAY** Group By Toilet
11912 **JIMI HENDRIX** Live With Guitar
12113 **KISS** 4 Pictures 1974 Makeup
11767 **KISS** 4 Solo Pictures Makeup
11762 **KISS** Live '79 Makeup
35447 **KORN** '95 Group Standing
11932 **LED ZEPPELIN** 4 Pictures
12109 **MADONNA** Topless
35441 **M. MANSON** Casual Group Pose
22509 **M. MANSON** Group Studio Pose
11947 **MEGADETH** Group Closeup
11946 **METALLICA** 4 Pictures
12106 **METALLICA** Group On Ship
13126 **MISFITS** Group
20532 **NIRVANA** Group Posed In Alley
17690 **NIRVANA** Group In Backyard
20533 **NIRVANA** Group In Shower
18634 **OZZY** Over Chaind Womans Body
20724 **PANTERA** Standing In A Field
22512 **PEARL JAM** Eddie Vedder Live
17695 **PEARL JAM** Group In Field
17699 **PRIMUS** Group Outside
17706 **R. AGAINST MACHINE** Group
35277 **R. H. C. PEPPERS** Suck My Flea
35458 **RAMONES** '95 Group Pose
13134 **SAM FOX** 3 Topless Pics
20718 **SEPULTURA** In Front Of Castle
16745 **SLAYER** Group With Sunglasses
20717 **S. PUMPKINS** Studio Pose
17715 **SOUNDGARDEN** Group Posed
16748 **STONE TEMPLE PILOTS** Group
13145 **S. RAY VAUGHAN** 4 Solo Shots
17719 **TOOL** Group Posed

TOUR PHOTO ALBUMS
$20 With Vinyl Binder & Embossed Logo Contains 16 Full Color Photos Very Rare...

20002 **A. IN CHAINS**
22137 **GREEN DAY**
20003 **G. 'N ROSES**
17614 **KISS** Makeup
17609 **KISS** New
17613 **METALLICA**
20664 **NIRVANA**
31372 **PANTERA**
19487 **PEARL JAM**
31370 **S. PUMPKINS**
31374 **S. T. PILOTS**
31373 **VAN HALEN**

HANGING AIR FRESHENERS $4 Variety Of Scents

21865 **BEASTIE BOYS** Logo
21855 **DANZIG** Logo/Skull
21860 **GREEN DAY** Dookie Bombs
22384 **JIMI HENDRIX** Face Shot
22392 **KISS** Group With Makeup
33411 **MARLYN MANSON** Skull
21859 **METALLICA** Splash Logo
22386 **NIRVANA** Cobain Tribute
21858 **NIRVANA** Smile Face Logo
22385 **NOFX** Logo
22390 **PANTERA** Logo
21856 **PEARL JAM** Stickman
21854 **R. A. MACHINE** Text Logo
21866 **S. PUMPKINS** Logo
22395 **SOUNDGARDEN** Logo
22388 **TOOL** Wrench

HAIR COLOR $8.95
Lariche Semi-Permanent 2.5 Fl. Oz.

35097 **ALPINE GREEN**
35098 **APPLE GREEN**
35094 **ATLANTIC BLUE**
33498 **AUBURN**
33502 **CHESTNUT**
35110 **CORAL RED**
35108 **DARK BROWN**
35084 **DARK TULIP**
35105 **EBONY**
35103 **FIRE**
35107 **FLAME**
35090 **FLAMING PINK**
35102 **FLAVINE**
35095 **LAGOON BLUE**
35092 **LAVENDER**
35091 **LIAC**
35089 **MANDARIN**
35104 **MIDNIGHT BLUE**
35114 **NAT. BLONDE**
35088 **PILLARBOX RED**
33495 **PLUME**
35087 **POPPY RED**
35111 **RED BLONDE**
35086 **ROSE RED**
35082 **RUBINE**
35099 **SPRING GREEN**
35112 **TANGERINE**
35096 **TURQUOISE**
35085 **TULIP**
35106 **VERMILLION**
33509 **VIOLET**
35113 **WHITE TONER**

ASHTRAYS $10 White Ashtrays (4" Inch In Diameter)

35149 **BOB MARLEY** Photo
35154 **DOORS** Faces
35156 **DOORS** Logo
35155 **DOORS** Riders...Storm
35202 **G. DEAD** Space Your Face
35157 **JANIS JOPLIN** Photo
35162 **KISS** Logo
35163 **KISS** Logo/Photo
35152 **LED ZEPPELIN** Blimp
35151 **LED ZEPPELIN** Stairway
35153 **LED ZEPPELIN** Swan Song
35150 **LED ZEPPELIN** Zoso
35159 **M. ETHERIDGE** Photo
35161 **OZZY OSBOURNE** Logo
35164 **PINK FLOYD** Wall
35160 **WHITE ZOMBIE** Route 666

SHOT GLASSES $5
High Quality 2 Oz. Shot Glasses

35138 **DOORS** Riders On The Storm
35196 **GRATEFUL DEAD** Steal Your Face
35147 **KISS** Logo
35135 **LED ZEPPELIN** Blimp
35134 **LED ZEPPELIN** Stairway To Heaven
35198 **LED ZEPPELIN** Zoso
35145 **OZZY OSBOURNE** Logo
35148 **PINK FLOYD** The Wall

BACKSTAGE PASSES $10
Collectors Item - Actual Passes Leftover From Past Concerts

22532 **AEROSMITH** Get A Grip
22533 **BAD RELIGION** Ravens
11513 **BEASTIE BOYS** Licensed To Kill
35881 **BUSH** Local Security
35882 **FILTER** Security
35884 **FOO FIGHTERS** Aftershow Pass
35883 **GREEN DAY** Local Crew
12217 **JIMI HENDRIX** Hall Of Fame
11428 **KISS** Spring '75 Tour
11436 **LED ZEPPELIN** Knebworth '79
22537 **LIVE** Local Security
22538 **MARILYN MANSON** Eyeballs
35879 **MARILYN MANSON** Local Security
11520 **MEGADETH** Peace Sells
17832 **METALLICA** Stadium Tour '92
11588 **MISFITS** Press Pass
35886 **NIRVANA** Local Crew
18386 **NIRVANA** Security Pass
11448 **OZZY** Diary Of A Madman
18405 **PEARL JAM** Working Personnel
22722 **PINK FLOYD** Stone Heads '94
18406 **PRIMUS** Staff
11524 **RAMONES** Runaways
35885 **RANCID** Local Crew
22542 **SEPULTURA** Chaos World Tour
11525 **SLAYER** Reign In Blood
18408 **SOUNDGARDEN** Crew Pass
11621 **S. RAY VAUGHAN** Live Alive

BEER STEINS $9.95
High Quality 26 Oz. Beer Steins

35137 **DOORS** Colored Faces
35140 **JIMI HENDRIX** Colored Photo
35147 **KISS** Logo
35166 **LED ZEPPELIN** Stairway To Heaven
35145 **OZZY OSBOURNE** Logo
35144 **WHITE ZOMBIE** Route 666

Circle The Items You Want Or Make Your Own Order Form & Send Cash, Check Or Money Order To:
ROCKABILIA • P. O. Box 24591 Dept 285 • Edina, MN 55424

Name _____
Address _____
City _____ St _____ Zipcode _____

US DOLLARS ONLY - ADD $4 For Shipping & Handling
All Foreign Countries Add $8 For Postage

©Copyright 1996 CE

CE 2 4

NEW TEE-SHIRT STYLES ARE BEING RELEASED EVERY WEEK IF YOU DON'T FIND IT GIVE US A CALL (612) 942-7574

NEW! HIPSHOT PRESENTS

Trilogy™

MULTIPLE TUNING BRIDGE

PAT PENDING

With a simple flick of a switch, you can instantly retune or transpose, accurately and easily, to the tunings of your choice. . . EVEN IN THE MIDDLE OF A SONG!

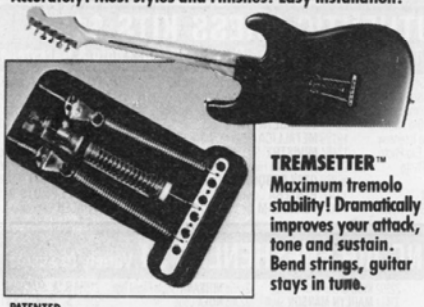
No more hassles changing tunings on stage or in the studio when time is critical. Hundreds of tunings to choose from. Let your creativity fly! Fits most popular guitars. Easy installation.

AND. . .

AMERICAN CLASSICS™
Upgrade to the finest bass tuning machines. 27:1 ratio gives you unprecedented smoothness. Most styles and finishes.

PATENTED

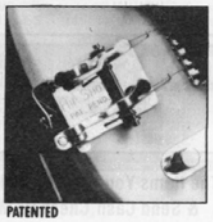
BASS & GUITAR XTENDER KEY™
Extend your range, drop your low E to D or C, instantly! Accurately! Most styles and Finishes. Easy installation.



TREMSETTER™
Maximum tremolo stability! Dramatically improves your attack, tone and sustain. Bend strings, guitar stays in tune.

PATENTED

STRING BENDING SYSTEM
Amazing string bending pedal steel effects and more! Patented modular design allows for many variations. Easy no-mar installation.



PATENTED

HIPSHOT™
MUSIC PRODUCTS
MADE IN USA (800) 262-5630
8248 State Rte. 96 Interlaken, NY 14847 (607) 532-9404

BRIAN SETZER & THE REV. HORTON HEAT

Continued from page 30

ingful. A lot of times I try to write something that's funny. At least that communicates better to people than writing something stupid like "Breathe in, breathe out."

Sometimes I'll come up with a good idea and then work on that sucker for two years. Sometimes I'll trash the whole lyric and come back with something new. But sometimes it's easy. I wrote "That's Showbiz" in the middle of the night when I couldn't sleep. I was sitting there smokin' a cigarette, and I wrote the whole song in one pass. If they had a drug that could make you do that all the time, I'd be an addict.

GW: Both of you are exceptionally talented guitarists who are adept at a variety of styles. How does it feel to wave the flag for musicianship during a time when chops are being downplayed?

HEAT: Brian can play really well—he's one of the foremost guitar players of the last half of this century. He's taken everything from jazz and blues to country and rock and roll and put it all together, and at the same time it's not a lot of fast tricks. He's really creative. That's inspired me a lot. It's a lot harder to play clean when you've got a tone like Brian's. You've got to be right on the money. It's not like when you crank up a Kramer through a Marshall and do all that stupid stuff.

SETZER: I don't think that's where power comes from. I hear rockabilly records from the Fifties that are much more powerful than any heavy metal band. I hear Johnny Cash records that blow away a loud guitar through an amp. It's not about how loud you turn the damn thing up. A record is only going to play so loud, and you can turn it down.

GW: What are some of your influences that don't fall in the rockabilly realm?

HEAT: Tom Waits is awesome. I'd like to do some more songs in that style. It's not necessarily that I want to sing like Tom Waits, but it's his attitude and the way he produces his records. I like surf guitar, too. A lot of my playing is inspired by garage rock. I like fast and loud rock and roll. It's like going to a drag race. I like a lot of metal bands, especially hard, straight ones. Mötorhead is awesome. I like beautiful music, too. Sometimes the grunge thing gets on my nerves; so does the mindless funk beat with somebody endlessly strumming a chord. Attitude is important. You've got to be a rocker. That's why I'd rather go see Mötorhead than Hole.

GW: Who are the some of the rockabilly guitarists people should know about?

SETZER: Cliff Gallup, who played with Gene Vincent's Blue Caps, is a good place to start. He was his own guy. There was a lot of jazz in his playing, but he slammed it. You've got to think about what those guys had in those days. Gallup was from rural Virginia, so all he probably had for musical influences were the church, white country radio and black radio. So he had the blues, Chet Atkins and gospel. Being not too far from New York, he probably had a little jazz coming down. It wasn't like now, when you're bombarded with everything. He probably took all those influences, plus the fact that he was a genius, and developed his own style.

HEAT: Isn't it funny how when he was doing those solos, he probably enjoyed himself like anybody in a band, without any idea of what he was going to mean to people like you and me? None of those guys did.

SETZER: You and I are doing that to young players now.

HEAT: And it's a *big* responsibility. *[laughs]*

SETZER: It makes my skin crawl. But we're just doing it for fun.

GW: What records would you recommend for the rockabilly beginner?

HEAT: Everybody has got to have Elvis Presley's *Sun Sessions*. That's where rock and roll came from. I'd also recommend anything by the Rock and Roll Trio with Johnny Burnette. Those guys were nuts, screaming their heads off in the studio.

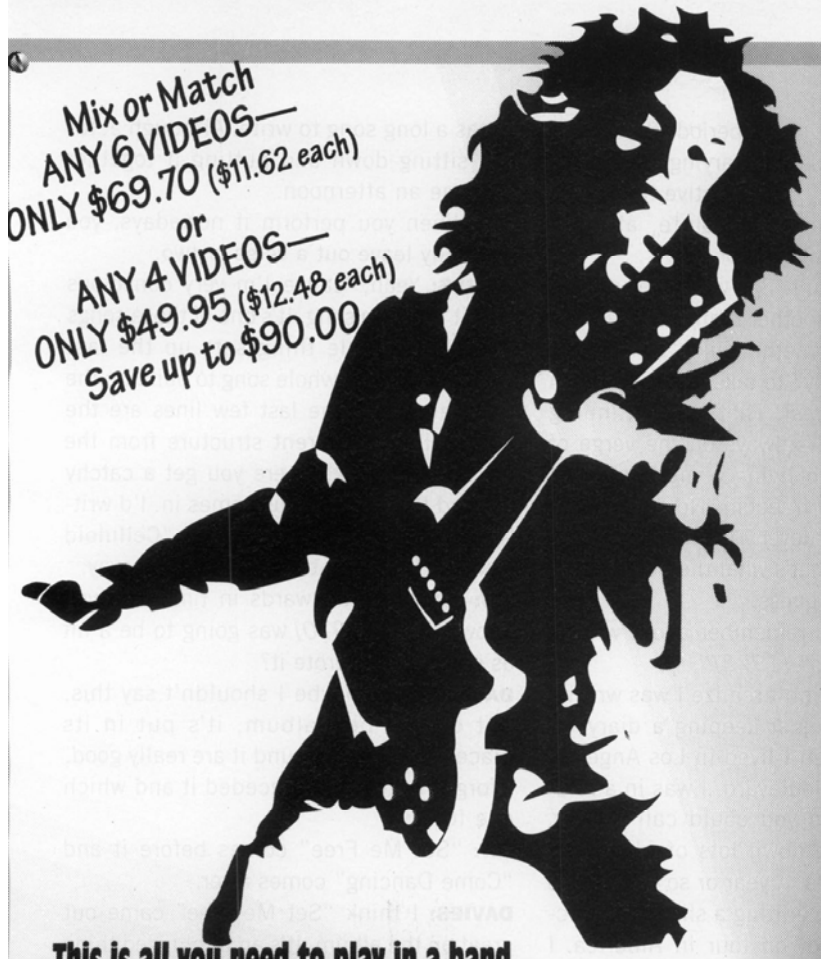
SETZER: The Rock and Roll Trio is amazing! I was living in a house with four or five guys who all chipped in to pay the rent. Every room would have a record blasting, and I would try to blast the Rock and Roll Trio's records louder than they could blast their Pink Floyd.

GW: Why are Gretsch guitars considered the ultimate rockabilly instruments?

HEAT: I play Gretsch reissues, but for a long time I played a Guild, which was a great guitar. Gibsons are great, too. If anybody wants to get into rockabilly, listen to Scotty Moore playing that old Gibson ES-295 or Super 400 on those early Elvis records.

But for me it's not so much the guitar as what you're doing with it. You could take Steve Vai's Kramer and whatever gonzola amp he's got, give it to Brian and let him mess with the tone controls a little bit, and I'd guarantee that you could tell it was Brian Setzer playing that axe.

I used to be in this rockabilly band where everything had to be from the Fifties. I had an old Fender amp that didn't work right, so I borrowed the bass player's Fender Concert. At one gig we played, these older record collector guys who I really looked up to said, "Your sound is not authentic." Later I got this beat-up speaker box and a 50-watt Marshall, and I'd hide the amp whenever we played. We went back to the same



METAL METHOD GUITAR LESSONS

THE RIGHT COURSE

NEW!!! Songwriting Course

COMPLETE SONGWRITING COURSE—All 4 Videos
ORDER #30 VHS 240 min., 4 Videos.....(only $12.48 each) $49.95

GETTING STARTED
Songwriting One shows the basics of songwriting. Learn to write consistently write professional songs. When you finish this lesson, you'll write some impressive songs.
ORDER #31 VHS 60 min.....$14.95

LEAD COMPOSITION
Songwriting Three will allow you to take what you learned in the Metal Method Course and use it to compose leads. Several different techniques for composing leads.
ORDER #33 VHS 60 min.....$14.95

EQUIPMENT
Songwriting Two includes drum machines, computers, software, midi sequencing and more. All equipment needed for song writing. How to own a recording studio.
ORDER #32 VHS 60 min.....$14.95

RECORDING
In Songwriting Four you'll see the entire recording process in a studio. Learn tips to save thousands of dollars & hours. Spend $300, sound like $3,000.
ORDER #34 VHS 60 min.....$14.95

100% MONEY BACK GUARANTEE!
This has been the most popular guitar lesson course world-wide since 1982!

This is all you need to play in a band...

Original Basic Video Course

Each LEVEL includes a booklet and 4 weekly lessons covering: technique, theory, motivation, equipment tips, bass & drum track accompaniment. Picture yourself on stage, hot lights, shredding and being admired, because when you have completed this course, in just 24 weeks that's where you will be. Prepare to be amazed!!!

COMPLETE BASIC COURSE—All 6 Videos
OK! I'm ready to go for it. I want to be a successful musician. Send them all at once.
ORDER #09 VHS 360 min., 6 Videos.....(only $12.48 each) $69.70

LEVEL 1 BEGINNER
Absolutely no musical experience needed. Tuning, bar chords, basic lead scale, lead tricks, picking exercises. Simple way to play any song. Parts of guitar and function.
ORDER #01 VHS 60 min.....$14.95

LEVEL 2 BEGINNER
Hammer, slide, trill, octaves, bend, create leads, chord progressions. Make licks sound like they fit. Learn songs, play with bass & drums. Chord chart/32 chords. Bridge adjustments explained.
ORDER #02 VHS 60 min.....$14.95

LEVEL 3 INTERMEDIATE
Vibrato, fret tapping, harmonics, string muting, pedal tone, speed exercises. Compose leads. Chord progressions from blues to metal, featuring bass & drums. Stereo effects.
ORDER #03 VHS 60 min.....$14.95

LEVEL 4 INTERMEDIATE
Ghost bend, random harmonics, gliss pick, tremolo picking, ostinato, octaves, sequences and patterns, vibrato bar techniques, aeolian mode, chord formulas and diminished licks.
ORDER #04 VHS 60 MIN.....$14.95

LEVEL 5 ADVANCED
Position power chords, sweep arpeggio, classical licks, chord scales & formulas. Randy Rhoads style modal theory. Apply theory to improvise leads. Match chord progressions to modes. Adjust truss rod.
ORDER #05 VHS 60 min.....$14.95

LEVEL 6 ADVANCED
Sweep & circular picking. Three notes to a string speed triplets. Yngwie style sweep arpeggios. Add dimension with harmonic, melodic & diminished minor scales. Adjusting intonation.
ORDER #06 VHS 60 min.....$14.95

Jim Gillette • Michael Angelo

VOCAL POWER
by Jim Gillette
Step-by-step vocal exercises Jim used to develop the most powerful voice in rock. Classic techniques.
ORDER #45 VHS 60 min. w/cass...$19.95

SPEED KILLS
by Michael Angelo
Modern picking styles from 'rake' arpeggios to alternative picking with emphasis on pick efficiency.
ORDER #41 VHS 80 min.....$19.95

Fast Delivery! Call Today Toll-Free
1-800-243-3388

Mail to: **METAL METHOD PRODUCTIONS INC.**
PO Box 788 Dept. GW
Moor Park, CA 93020

Metal Method

Select Any
6 VIDEOS for $69.70
4 VIDEOS for $49.95

Fax orders: (805) 581-7198
Foreign orders: (805) 581-7191
More Lesson Info: (805) 581-7189
Internet Address: http://www.metalmethod.com

Please rush my order as listed:

QTY.____ ORDER #____ PRICE____
QTY.____ ORDER #____ PRICE____
QTY.____ ORDER #____ PRICE____
QTY.____ ORDER #____ PRICE____
QTY.____ ORDER #____ PRICE____
QTY.____ ORDER #____ PRICE____
QTY.____ ORDER #____ PRICE____

Money Orders Processed Immediately. Checks Clear in Two Weeks.

Price Sub-Total ____
Calif. Res. Add 8.50% ____
S&H 2 Weeks $4.95 ____
Or Rush 1 Week $8.95 ____
Overseas S&H $15.00 ____
TOTAL U.S. FUNDS $ ____

Name ____
Address ____ Apt.# ____
City ____
State ____ Zip Code ____
Phone No. ( ) ____

60 DAY 100% MONEY BACK GUARANTEE

1982 METAL METHOD PRODUCTIONS INC., ORIGINAL BASIC COURSE ©1995 METAL METHOD PRODUCTIONS INC., SONGWRITING LESSONS

DON'T SETTLE FOR ANYTHING LESS THAN EXACTLY WHAT YOU WANT

ESP
Custom Guitars

Please submit this form to an authorized ESP dealer
or fax it to the ESP Custom Shop at (213) 969-9335 for a suggested retail price quote. Include a return fax or phone number.
For the location of your nearest dealer or to receive a color catalog call us toll-free at (800) 423-8388
or visit out internet site at www.espguitars.com (Minimum custom order delivery time is four months)

Your name _____ Phone _____ Fax _____

Address _____ City _____ St _____ Zip _____

BODY

BODY SHAPE: ❑ Eclipse ❑ M-II ❑ Mirage ❑ Horizon ❑ "S" ❑ "T" ❑ Other _____

CONSTRUCTION: ❑ Bolt-on ❑ Neck-thru ❑ Set neck

MATERIAL: ❑ Alder ❑ Ash ❑ Maple ❑ Mahogany ❑ Figured Maple Top ❑ Other _____

BINDING: TOP: ❑ Yes ❑ No BACK: ❑ Yes ❑ No BINDING COLOR: ❑ White ❑ Creme ❑ Black ❑ Natural

ROUTING: ❑ Back (No Pickguard) ❑ Front (With Pickguard)

PICKUP CONFIGURATION: BRIDGE: ❑ Hum ❑ SC MIDDLE: ❑ Hum ❑ SC NECK ❑ Hum ❑ SC *Please specify slanted pickups

FINISH: (IF NOT A STANDARD FINISH, SUPPLY SAMPLE COLOR OR ARTWORK) _____

NECK

HEADSTOCK SHAPE: ❑ Eclipse ❑ ESP Pointed ❑ ESP Vintage ❑ Horizon
❑ Other _____

REVERSE: ❑ Yes ❑ No TILT: ❑ Yes ❑ No

HEADSTOCK FINISH: ❑ Black ❑ Natural ❑ Match Body Finish
❑ Other _____

NECK FINISH: ❑ Satin ❑ Match Body ❑ Unfinished ❑ Gloss
❑ Other _____

FINGERBOARD: ❑ Maple ❑ Rosewood ❑ Ebony

NUMBER OF FRETS: ❑ 21 ❑ 22 ❑ 24

SIZE: ❑ Ex. Jumbo ❑ Med. Jumbo ❑ Normal

INLAYS: ❑ Dots ❑ Offset Dots ❑ None
❑ Other _____

"ESP" INLAY AT 12th FRET: ❑ Yes ❑ No

FINGERBOARD END: ❑ Square ❑ Round

FINGERBOARD BINDING: ❑ Yes ❑ No

HEADSTOCK BINDING: ❑ Yes ❑ No

BINDING COLOR: ❑ White ❑ Creme

NUT: ❑ Locking ❑ Bone ❑ Graphite

WIDTH: ❑ 1 5/8 ❑ 1 11/16 ❑ 1 3/4

NECK CONTOUR: _____

LOGO: ❑ ESP ❑ ESP (Model Name) ❑ ESP Custom
❑ ESP Other _____

PARTS

HARDWARE COLOR: ❑ Black ❑ Chrome ❑ Gold

BRIDGE SYSTEM:
- ❑ Original Floyd Rose Locking Tremolo System
- ❑ Vintage Tremolo
- ❑ 2-Point Vintage Tremolo
- ❑ Non-Tremolo with Tune-O-Matic
- ❑ Wilkinson VS-100

Other _____

RECESSED TREMOLO: ❑ Yes ❑ No

PICKGUARD: ❑ Yes ❑ No

Color _____

TUNING MACHINES: ❑ Deluxe Gotoh ❑ Vintage Kluson ❑ Locking Sperzel

INPUT JACK: ❑ Side of Body ❑ Deep Dish

Other _____

PICKUPS: ❑ ESP ❑ EMG ❑ Seymour Duncan

PICKUP MODEL:
Neck: _____
Middle: _____
Bridge: _____

CONTROL PATTERN:
(Specify controls, _____
switches, or any special wiring) _____

PLEASE ATTACH ANOTHER SHEET FOR ANY ADDITIONAL DIAGRAMS & INSTRUCTIONS

THE ESP GUITAR COMPANY INC. • 7561 SUNSET BLVD. HOLLYWOOD, CA 90046
800 423-8388 • 213 969-0877 • Fax: 213 969-9335

"Built to last a lifetime. We guarantee it."

Please call ESP at 800-423-8388 to order a 1996 catalog

www.espguitars.com

BRIAN SETZER & THE REV. HORTON HEAT

place, and those collector guys came out and said, "Man, you sound great! What is that amp? You sound just like Cliff Gallup." They didn't know it was a 50-watt Marshall.

GW: Why do you think rockabilly has lasted so long?

SETZER: It captures an attitude of freedom and rebellion. A while back, I went out to my mom's neighborhood in Ridgewood, New York, a neighborhood between Brooklyn and Queens. There's a barber there named Johnny Santangelo, an old greaser guy. He opens at eight and stays open until three in the morning. Johnny's still got the pompadour and sideburns, and he has all his pictures up from the Fifties. He's got pizza out, cannolis and coffee, just for the neighborhood people who come in. Those people still live that life. They live in that rockabilly setting. They're still rebels. ●

RAY DAVIES

Continued from page 116

But it just so happened that the nature of the sounds they were making was kind of...drippy. I can't think of a better word for it. For me, it only became interesting when Frank Zappa came along and found a way of containing psychedelia and turning it into his own art form.

GW: Could you comment on the importance of the British music hall in your work?

DAVIES: For years and years I denied it. But listening to bands like Blur and Pulp, who write songs about English life, I can see a definite influence from music hall in what they're doing. I'm not saying it's all oom pah pah music. It's just in the attitude. A lot of those bands cite the Kinks as being an influence, so I think there's a common thread there.

GW: The music hall influence is the bit that gets left out of most rock histories. The party line is that the British Invasion groups just copied American rock and roll.

DAVIES: I think that's because music hall is, in rock and roll terms, quite an uncool thing to be associated with. It's hardly the most chic thing in the world. Whereas the blues is. But music hall was undeniably an important influence. And I'd put someone like [English comic singer and banjo-ukelele player] George Formby right up there with [American bluesman] Big Bill Broonzy. I feel they're connected in some way—albeit only through me. Some of the acoustic guitar stuff I do resonates with the George Formby style. And I'd also say that a lot of stuff Pete Townshend did was also Formbyesque.

GW: That fast strum.

DAVIES: Exactly.

GW: The Seventies were perhaps the Kinks'

R600 Head

PRE SHAPE buttons "pre-condition" the raw sound right from your pickups. This ensures that the R600 will work great with any bass.

Studio-grade Compressor gives you separate Treshold and Ratio controls. The NoiseGate detects noise from stage lights, appliances, single coil pickups, etc. at the input and gates it at the output so every note is left intact.

A footswitch controlled 9-Band Graphic EQ adds the finishing touches. Or make radical adjustments and use it like a second channel!

Two separate pre-amps with Passive or Active inputs. One solid state, the other pure red hot tube bliss! Use them separately or blend them for a sound that's totally new.

Bass and Treble shelving controls along with a Sweepable Midrange allow quick, accurate tone adjustments.

Bi-Amping is available at the push of a button by directing the electronic crossover (200 to 2k Hz) into the stereo amps which feed the bass and upper range speakers.

Separate Master Volume and Stereo Power Amp controls let you balance your bi-amped or full range stereo output perfectly.

Step up to the line

When we told our engineers to completely re-design an already outstanding bass amplification line... they almost choked on their drafting pencils. When we told them to make it better than anything else available without raising the price...they saw RED!

Then came the RedLine bass amplification line from Carvin. This all new line-up of professional bass gear is the best you can get...period. The incredible prices are just gravy.

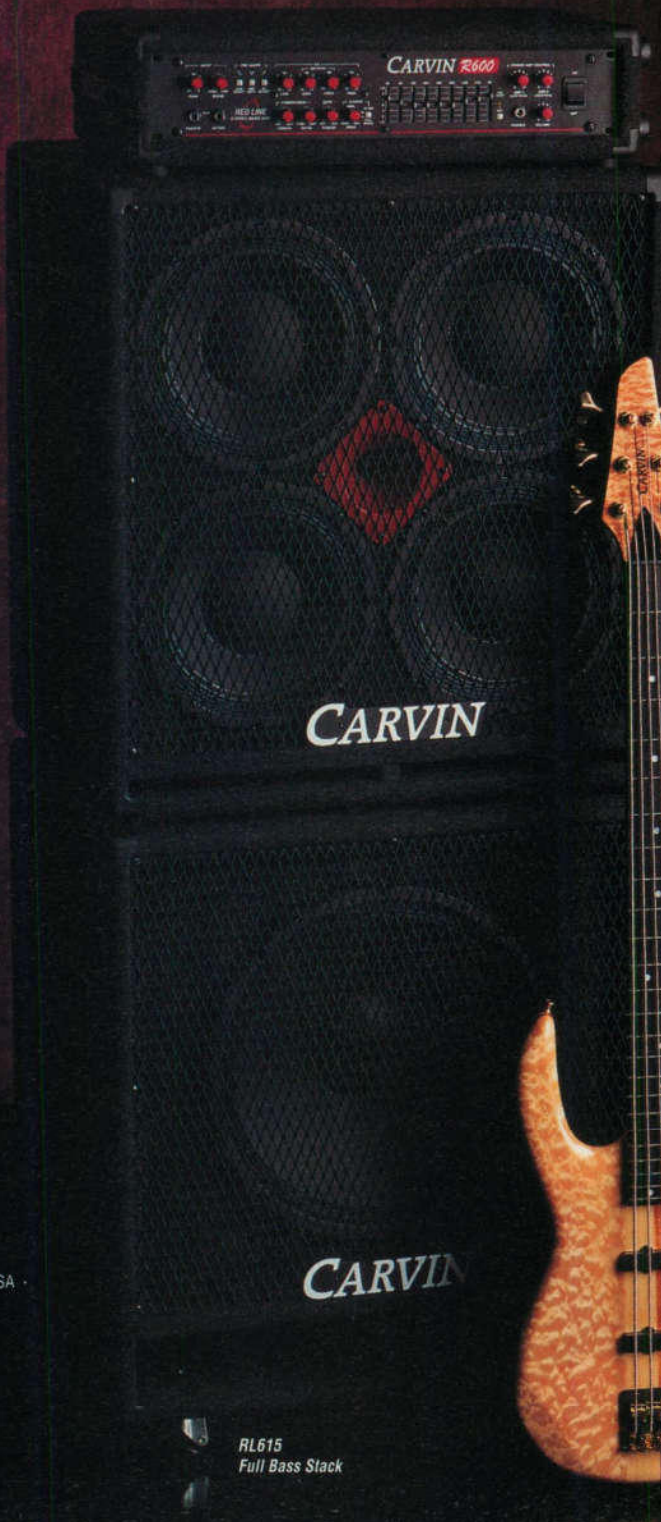
The "Engine": The R600 bi-amped rack head provides tube and solid state pre-amps, passive/active inputs, three banks of tone shaping, compressor, noise gate, variable electronic cross-over for bi-amping...BREEEEEATHE...OK?, separate gain, volume and power amp controls, 3 effects loops, XLR tube direct out with ground lift, and dual 300 watt amplifiers with complete thermal, short, and clip protection.

The "Wheels": All of the R600's horsepower means nothing without comparable speaker systems. The RL410T "RedEye" harnesses 4 heavy duty 10" speakers and a high powered compression horn driver through an all new cross-over and cabinet design featuring a fully adjustable L-PAD and Exciter Lamp protection. The Deeeeep cabinet construction along with new "front shelf" porting ensure solid, punchy, "blooming" response. There is also a RL210T for more compact systems.

The bottom end is handled by Super Duty 18" or 15" cast frame drivers in the same all new, computer designed cabinetry.

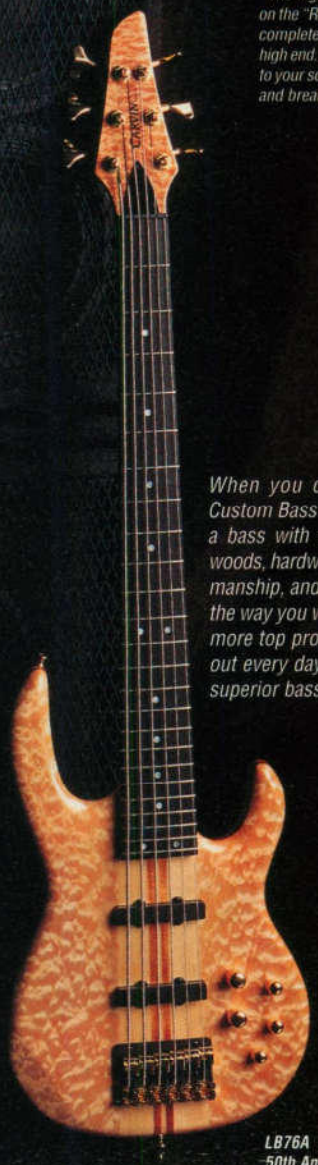
The result is devastating (to our competition and your neighbors)! There's even a monster combo called the "Cyclops" (parental guidance suggested).

Making our engineers mad really turned out some pretty exciting stuff. Stay tuned...we're going to see what happens when we starve'em!



RL615
Full Bass Stack

The high powered L-pad on the "Red Eye" gives you complete control of your high end. Add a slight edge to your sound or crank it up and break glass!



When you order from Carvin's Custom Bass Shop you will receive a bass with the highest grade of woods, hardware and superior workmanship, and you will get it exactly the way you want it. Discover what more top professionals are finding out every day. if you want a truly superior bass, step up to Carvin.

LB76A
50th Anniversary Series

CARVIN Made in USA

THE PROFESSIONAL'S CHOICE

For more information or to order call toll free
800-854-2235
www.carvin.com (online catalog)

Don't look for Carvin gear at your local dealer. We sell direct to you, the customer at fantastic savings! If you are outside the USA or Canada, contact your dealer.

Call or send for a free Carvin catalog
Name _____
Address _____ Apt ____
City _____ State ____ Zip _____
Send to: Dept GW, CARVIN, 12340 World Trade Dr., San Diego, CA 92128

CARVIN STORES:
12340 World Trade Dr., San Diego, CA • 7414 Sunset Blvd., Hollywood, CA • 1907 N. Main St., Santa Ana, CA • 2211 E. Garvey Ave., W. Covina, CA

most theatrical period, with concept albums like *Preservation Acts I* and *II [RCA, 1973], Soap Opera [RCA, 1975]* and *Schoolboys in Disgrace [RCA, 1975].* Did live performance really change for you when you began assuming stage personae like Flash and Norman the Starmaker?

DAVIES: It did, yeah. The main problem we had with those shows was that we had to keep the focus on the band and the album we were promoting. Our record company said, "We're not in the theatre or film business. We're in the record business." So I had to do those shows and still keep the focus on the pit band, basically. I got the idea to incorporate the musicians into the plot as characters, to give them some other reason for being up there on stage. For example, [keyboardist] John Gosling became the Drunken Vicar. John liked to drink and he liked to play church organs, so it worked brilliantly. It was a bit hard to sell [Kinks drummer] Mick Avory on the idea. But old Mick, once I gave him a schoolboy's uniform to wear, he was like putty in my hands. That was a great band, a great period. It deserves a book of its own.

GW: The same lineup played on *Muswell Hillbillies [RCA, 1971].*

DAVIES: Yeah. A golden period, that. Even though the records had varying degrees of success, it was a good, creative time.

GW: Do you have an absolute, all-time favorite era of Kinks history?

DAVIES: No, I don't. But whenever people ask me to do stuff other than hits, I always end up playing something like "Here Come the People in Gray" to take me away [from *Muswell Hillbillies*]. That's a continuing theme in my life—always on the verge of being drawn into living a mediocre life where there's no freedom. No freedom of expression, or whatever. That's who the people in gray are. That's what the Corporation is, in my book, I guess.

GW: What do you remember about writing "Celluloid Heroes" *[1972]?*

DAVIES: Well, I didn't realize I was writing it at first. I was just keeping a diary for about a year when I lived in Los Angeles, just off Sunset Boulevard. I was in a relationship; I guess you could call it that. And I just wrote down lots of ideas and stories and things. A year or so later I was back in England, editing a short film documentary I'd shot on tour in America. I said to the film cutter in the editing room, "What's this stuff made of?" He said, "celluloid." And I said, "I've got the title." So it was a long song to write. Although actually sitting down and putting it together took me an afternoon.

GW: When you perform it nowadays, you generally leave out a verse or two.

DAVIES: Yeah, 'cause I'm very conscious that it is a long song. It's one of those songs where the whole thing sets up the last verse. I used the whole song to build up the idea, and then the last few lines are the payoff. It's a different structure from the normal pop song, where you get a catchy riff and then the chorus comes in. I'd written that type of song before. "Celluloid Heroes" broke that rule, for me, anyway.

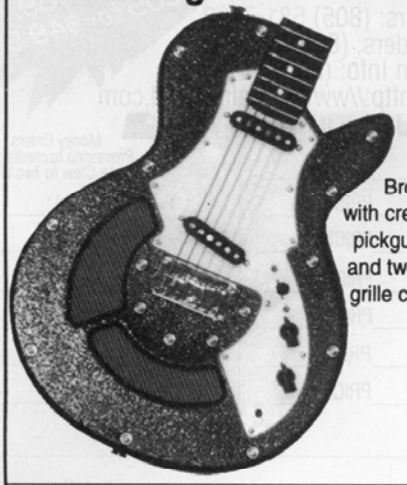
GW: Jumping backwards in time, did you know "Lola" *[1970]* was going to be a hit as soon as you wrote it?

DAVIES: Yup. Maybe I shouldn't say this, but on the new album, it's put in its place. The songs around it are really good. I forget which one preceded it and which one follows.

GW: "Set Me Free" comes before it and "Come Dancing" comes after.

DAVIES: I think "Set Me Free" came out great on the album. It's an unplugged thing and it's played through one of those tiny little Korg practice amps, with brushes on the drums.

Lindert Guitars introduces
The
LOCO~ MOTIVE™
Series
The NEW name in Guitar Design
~ Featuring the Franklin ~



Brown with cream pickguard and tweed grille cloth

The Franklin is the latest design from the LOCO-MOTIVE ™ Series formerly known as the Victor Series.
For info call toll free 1-888-805-4633 or 509-682-2360.
Write to P.O. Box 172, Chelan, WA 98816.

#1 vol. per employee in USA!
we dare you to compare

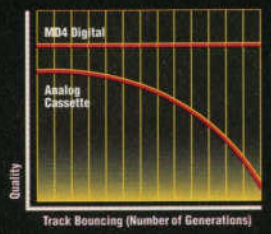
guitars, basses, amplifiers, recording, lighting, drums percussion, signal processing, pro audio and sound, software
ALL MAJOR BRANDS
703-533-9500-10
rolls music center

LEARN THE ART OF RECORDING
You can get the practical, real-world skills needed to successfully start your career as a recording engineer, producer or studio musician. •Hands-on approach, learning by doing •Previous experience not required •Complete 300 hours of training in less than 2 months •6 studios filled with the latest equipment •Small classes, excellent personal attention •Job placement assistance •Financial aid available •Low cost, on-campus housing
For free brochure, call or write today
1-800-848-9900 1-614-663-2544
The Recording WorkShop
THE RECORDING WORKSHOP
455-Z Massieville Rd
Chillicothe, Ohio 45601
Ohio State Board of Proprietary School Registration #80-07-0696T

If You're Not Recording Your Tunes at CD Quality, Your Career Could Be at Steak.

Medium.

The MD Data recording medium gives you 37 minutes of flawless digital audio on 4 tracks.



Rare.

You won't find another studio-quality recorder at this price. As opposed to cassette, MD4 offers noise-free, loss-less track bouncing.

Well Done.

Introducing the Yamaha MD4 Digital Multitrack Recorder. Never before could you record, edit and mix with CD quality for only ***$1199. Available now!***

©1996 Yamaha Corporation of America,
Pro Audio Products, P.O. Box 6600, Buena Park, CA 90622.
Yamaha Canada Music Ltd., 135 Milner Avenue,
Scarborough, Ontario M1S 3Ri (416) 298-1311.

YAMAHA MD4
DIGITAL MULTITRACK RECORDER
REMARKABLE. DIGITAL. AFFORDABLE.

Ext. 630
1-800-937-7171

Call for more information.

GW: The arrangement of "Apeman" on the new record is really cool—that ska beat.

DAVIES: Yeah. The accordion on there adds a new dimension. I love the accordion. I love Cajun music...in moderation.

GW: How would you describe the influence of country music on the Kinks in general and on you in particular?

DAVIES: Immense. I can't deny it. Although, again, it's like music hall. It's not cool to say it, but the influence of country pickers like Chet Atkins was a big one on me. I'm not sure about Dave. One of the great thrills for me was when the Kinks played the new Grand Old Opry in Nashville and Roy Acuff was at the side of the stage. To me, that was it. That was making it. *[laughs]* All the early records I owned were basically instrumentals. People like Tal Farlow. He was more of a jazz player, but if you listen to his style, it's got a lot of country in it. When I do my solo shows, we have a little Chet Atkins playing as people are walking out, as well as some Hank Williams at the beginning. To me, Hank is still one of the greatest. When Dave and I were growing up, just rehearsing at home, we used to do all the Hank Williams stuff—in harmony. That would be a party piece for us, to do a Hank Williams song.

GW: Which songs did you do?

DAVIES: We did a very strange one: "Mother is Gone." And "Will You Be Ready." Hank was going through a religious period, I guess, when he did an EP that had those tracks on it. *[Reciting]* "Will you be ready to go home? Come the day when the world will melt away and Jesus will come to claim his own?" We used to do that in harmony! So it's not so much the pickin' as the mentality that interested us. The homespun quality of it.

GW: Right at the height of the high-gloss early Eighties, you put out a nice sentimental song, "Come Dancing." Were you surprised when it became a hit?

DAVIES: Clive Davis was! *[Davis is chief of Arista Records, the Kinks' label at the time—Ed.]* I just wanted the record to be a little tribute to my sisters, who were big fans of the dance halls. It was inspired by a photograph that my sister showed me of her dancing at the local hop on Saturday night. It's just about her and her husband.

GW: What kind of considerations went into choosing the songs you recorded at Konk studios for inclusion on the new album?

DAVIES: Very practical considerations, actually. Dave and I are the only people [in the current Kinks lineup] who did these songs in the first place. The other guys didn't know them so well. Because of the limited amount of time we had, it was just a matter of which ones they could pick up the quickest. Except for "Do You Remember Walter?" which I definitely wanted to record. I think that's one of those cult classics that only real fans know about.

GW: Were you into the idea of "Kinks Unplugged"?

DAVIES: In a sense. The Konk sessions came about because we had just done a documentary with the BBC, *[I'm Not Like Everybody Else]*, and they filmed us in the studio rehearsing. I thought it looked quite good. So I said, why don't we just do this with a few people as an audience in the studio? It worked out okay. We videotaped it as well. But I'm not sure if that will see the light of day.

GW: Your book and your solo shows have been very well-received. You've got a solo album coming out next year. Will there still be a Kinks?

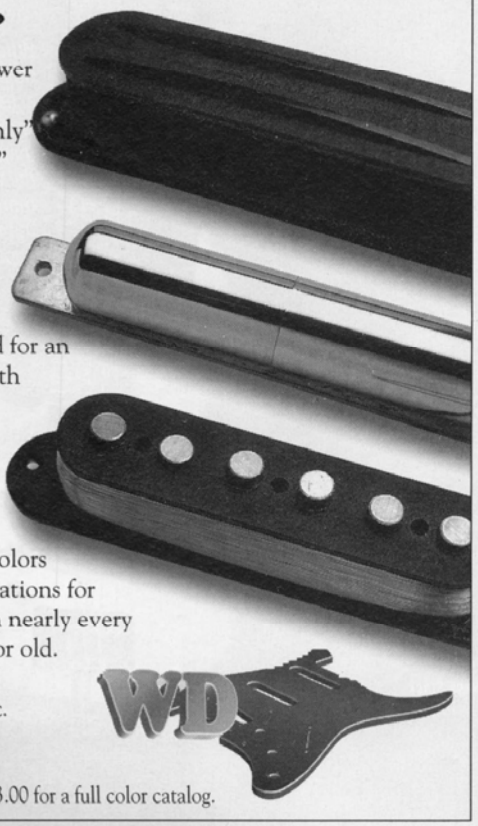
DAVIES: Well, we're talking six months ahead. So we're still talking. That's good. Really good. We're looking further ahead now than we did in 1965. So it's a good time. ●

EDWARD VAN HALEN

Continued from page 88

GW: "Right Now" was another important milestone for the band.

THE POWER, THE PASSION AND THE GLORY.



Whether its the power of our Twin Rail system, the "heavenly" legendary "Lipstick" pickup, or our authentic Vintage Single Coil, each WD pickup is correct to the last detail, and designed for an exceptionally smooth vintage tone by premier pickup designer Kent Armstrong. Choose from a variety of models, colors and wiring configurations for easy replacement in nearly every instrument, young or old.

WD Music Products, Inc.
4070 Mayflower Rd.
Fort Myers, FL 33916
(813) 337-7575 Send $3.00 for a full color catalog.

Combos Amps Effects **Deals From Hell!** Speakers Cabinets Heads

REPLACEMENT SPEAKERS
•*Celestion 12" Speakers* 50w, 8ohms $49 ea.
•*Eminence 12" Speakers* 100w, 8ohms $29 ea.

CALL NOW

Ampeg Guitar Amps
Ampeg VL503 ..... $399
J12 Jet with tremolo & reverb $249
Ampeg Bass Amps
Ampeg B-1 combo $429
Ampeg B-3: solid-state single 15-inch combo .. $399
Ampeg B2-R: 350-watt MosFET bass head ... $349
SVT3 Pro: all-tube preamp/450w ss pwr amp .. $549
SVP Pro preamp $299
SVT 400T $449
TubeWorks
Blue Tube $89
Real Tube Rack Mount $139
Real Tube II Rack Mount $189
ProValve Tube Amp $359
Tube Driver Rack Mount $89
ART Effects and Racks
Power Plant $159
SGX NightBass $299
SGX NightBass SE $399
DXR Elite Delay Processor NEW! $179
SGE Mach II $229
SGX-2000 ..... $379
DXR Delay Processor $119
MultiVerb LT $149
SGE $109
DR1 ..... $99
X-11 Midi Controller $119
MultiVerb LTX $99
MR-1 delay unit $89
Miscellaneous
Washburn "Lefty" MG200 Strat Copy $259
Gorilla amp $39

ART Attack Module

2 8" speakers, 220w power handling
Only $79

ART

DXR Elite Delay Processor
Two-channel, fully-programmable dedicated rack mount delay processor. For studio or live applications. Dual processing allows you to process two separate input signals. Up to 2 seconds of delay time, chorusing, flanging and doubling effects. **2FX for the price of one!**
Only $179

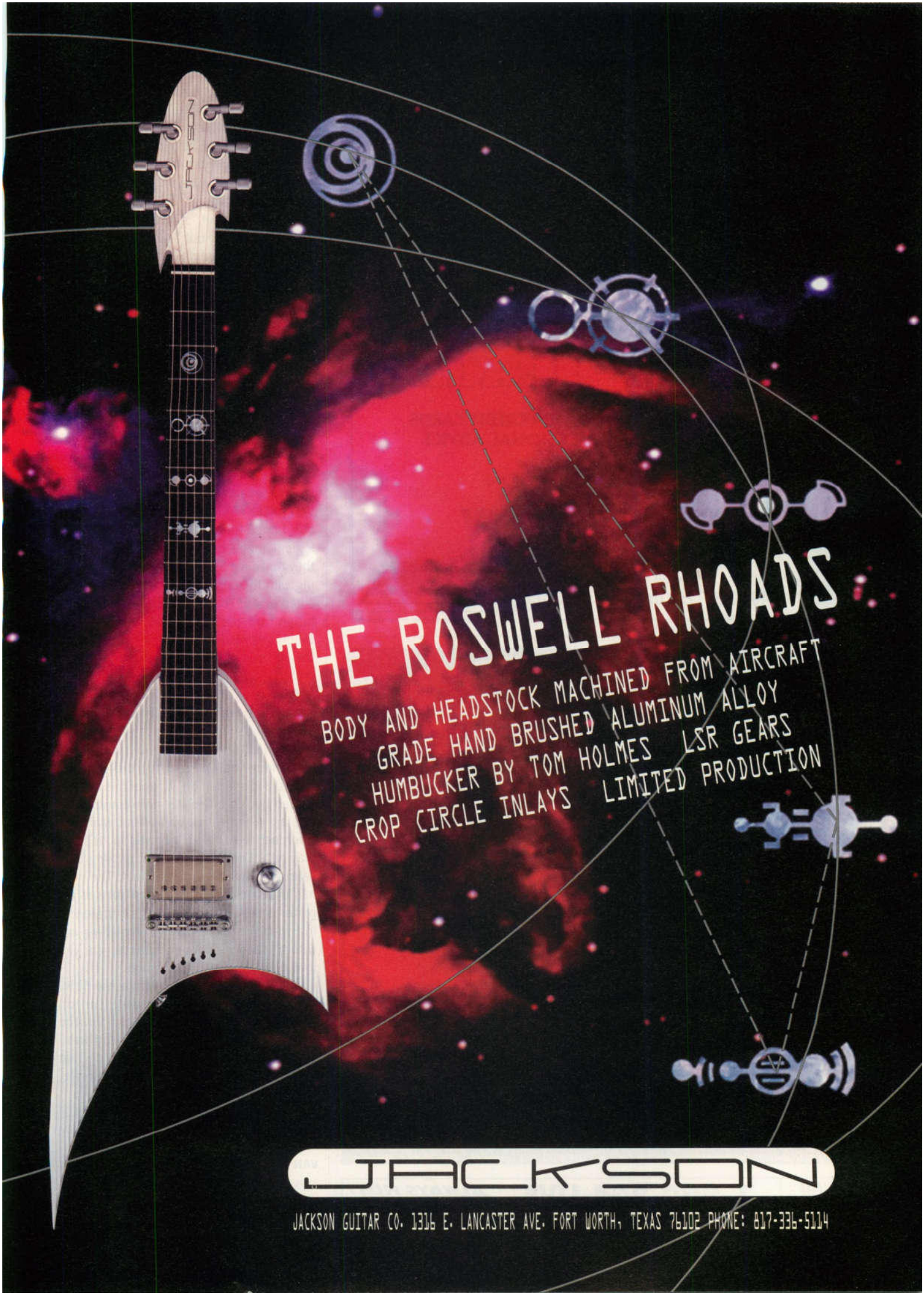
VISA

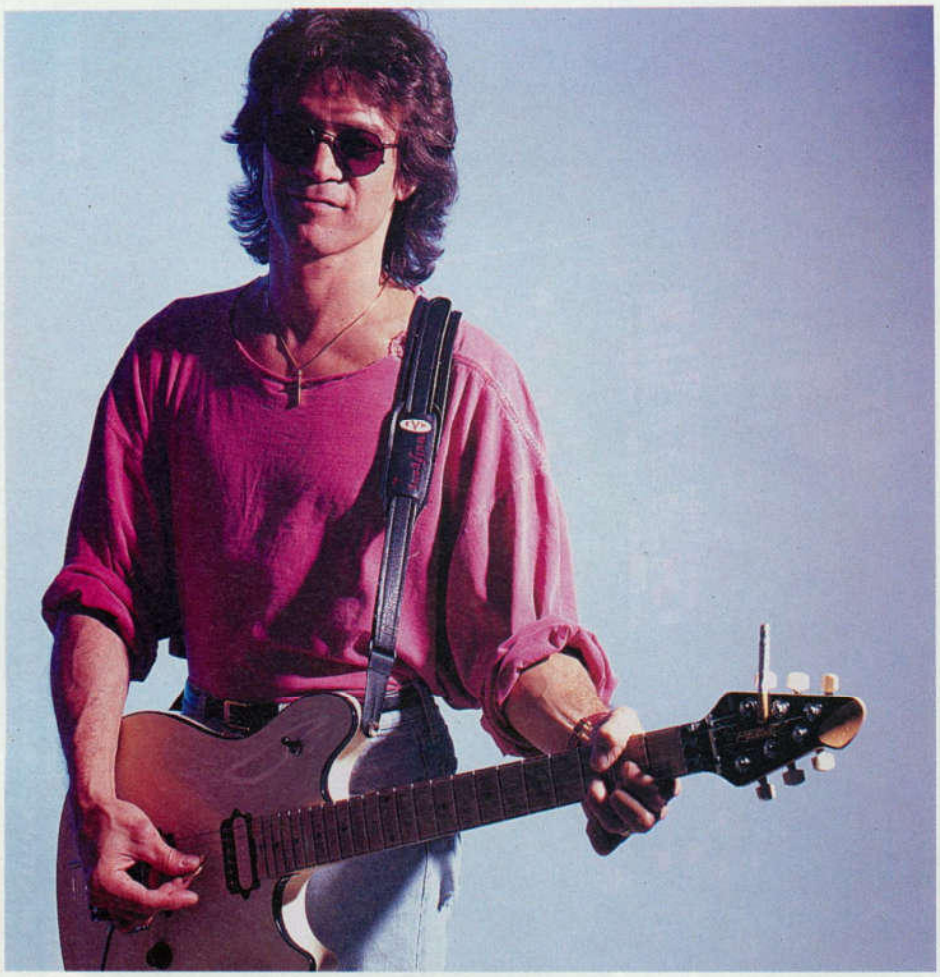
ART

MasterCard

Personal Reverb Processor
A studio quality personal reverb processor Super-Clean Reverb! • Easy to Use for vocals or instruments • Compact Size Delivers a HUGE sound
Only $89

318-222-7197
BUSTER'S GUITAR HOUSE
1200 Marshall Street • Shreveport LA 71101
HTTP://WWW.SHREVESYSTEMS.COM


THE ROSWELL RHOADS
BODY AND HEADSTOCK MACHINED FROM AIRCRAFT
GRADE HAND BRUSHED ALUMINUM ALLOY
HUMBUCKER BY TOM HOLMES LSR GEARS
CROP CIRCLE INLAYS LIMITED PRODUCTION
JACKSON
JACKSON GUITAR CO. 1316 E. LANCASTER AVE. FORT WORTH, TEXAS 76102 PHONE: 817-336-5114



WILLIAM HAMES

VAN HALEN: It took 13 years to make that record. I wrote that song a long time ago—right around the "Jump" period. Some people thought "Right Now" was really risky, but to me, it's not even stepping out. It's still a rock tune. It's just piano-based, so what the fuck? It's not a headbanger. It's not like "Poundcake" or "Judgment Day," but it's still Van Halen.

GW: If "Right Now" was considered risky, "Can't Stop Loving You" was one of your more overtly commercial songs.

VAN HALEN: Our producer at that time, Bruce Fairbairn, asked me if I had any pop ditties lying around. I had a ton of tapes, so at first I was just going to go through them to see if I had anything. But I was just too lazy to dig through them all. Instead, I just decided it would be easier to write a new tune from scratch, and "Can't Stop Loving You" was the result. I played it for him and he said, "Great." I think it was one of the last things we recorded for *Balance*.

GW: What can you tell us about the new tracks with David Lee Roth? How did you compose "Me Wise Magic"?

VAN HALEN: That was just one of almost 20 songs I'd written in the previous couple of months. I played it for Dave, and at first he didn't quite care for it. Alex and I had

GUITAR WORLD PRESENTS

THE ultimate guitar recording!

The Guitars That Rule The World Volume 2:

Smell The Fuzz

ON SALE NOW

featuring: Billy Corgan, Ace Frehley, Kim Thayil, Robert Fripp, Alex Lifeson and others!

CD/cassette

All New

Fender® guitar strings

The Tone starts here...

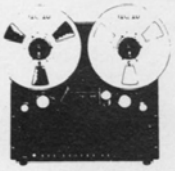
Fender

For more information, please send $3 shipping & handling to:
Fender Strings, Picks & Accessories, 7975 N. Hayden Rd., Scottsdale AZ 85258 ©1996 FMIC
also visit our website at: http://www.fender.com

MUSIC EQUIPMENT

• ALL MAJOR BRANDS •

BEGINNERS TO PROFESSIONALS



- GUITARS
- AMPS
- EFFECTS
- RECORDING EQUIP
- P.A.'S
- ACCESSORIES
- KEYBOARDS
- DRUMS

AMERICA'S LARGEST

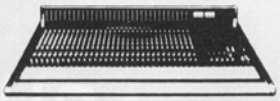
VOLUME DEALER

- NEW AND USED
- E-Z TERMS
- ALL MAJOR CREDIT CARDS
- PROFESSIONAL ADVICE

CALL FOR PRICING INFORMATION:

RHYTHM CITY

1485 N.E. EXPRESSWAY
ATLANTA, GEORGIA 30329
1-404-320-7253 or 1-404-320-SALE



ALL NEW & IMPROVED!

AS SEEN ON TV

Rock n Roll

HOTLINE

- ★ ADVANCE TOUR SCHEDULES!
- ★ MAILING ADDRESSES!
- ★ PHONE #'S FOR BEST TICKETS!
- ★ NEW! CONCERT LOCATOR FEATURE!
- ★ CONCERT LISTINGS BY AREA!
- ★ THE LATEST NEWS & UPDATES!
- ★ UPDATED DAILY / 24 HOURS!
- ★ PLUS MUCH, MUCH MORE!

Code	Artist						
2231	AC/DC	3371	Depeche Mode	6275	Marilyn Manson	7265	Ramones
3734	Ace Frehley	3733	Dream Theater	6241	Megadeth	7266	Rancid
2371	Aerosmith	3871	Duran Duran	6382	Metallica	7332	R.H. Chili Peppers
6673	Alanis Morissette	3242	The Eagles	6463	Ministry	7651	The Rolling Stones
2664	Alice Cooper	3681	Enuff Z Nuff	6682	Motley Crue	7652	Rollins Band
2541	Alice In Chains	2525	Eric Clapton	6951	My Life W/T.K. Cult	7871	Rush
2222	Babes In Toyland	3832	Everclear	6461	Nine Inch Nails	7383	Seven Mary Three
2325	Beck	3981	Extreme	6471	Nirvana	7453	Silverchair
2523	Black Crowes	3241	Faith No More	6491	Nixons	7541	Skid Row
2524	Black Sabbath	3451	Filter	6276	Oasis	7524	Slayer
2661	Bon Jovi	3663	Foo Fighters	6332	Offspring	7621	Smashing Pumpkins
7771	Bruce Springsteen	4276	Garbage	6723	Ozzy Osbourne	7682	Soundgarden
2872	Bush	4737	Green Day	7263	Pantera	7863	Stone Temple Pilots
2656	Collective Soul	4861	Guns N' Roses	7321	Pearl Jam	8321	Tears for Fears
2871	The Cure	4921	GWAR	7441	Phish	8371	Tesla
3262	Danger Danger	4651	Hole	7462	Pink Floyd	7381	Tom Petty
3265	Danzig	4691	INXS	7641	Poison	8221	U2
6283	Dave Matthews Band	4761	Iron Maiden	7671	Porno For Pyros	8262	Van Halen
7681	David Lee Roth	5224	Jackyl	7731	Presidents of the USA	6341	Vince Neil
2691	David Bowie	5472	KISS	7745	Primus	9254	Wallflowers
3331	Def Leppard	5674	KORN	1832	Queensryche	9331	Weezer
		5484	Live	7363	R.E.M.	9441	White Zombie

PLUS...OVER 500 MORE! (If your favorite group is not listed here, just press or say the numbers on your phone that contain the first 3 letters of the group, or artist's last name (i.e. BON Jovi = 266, Bryan ADAms = 232).

CALL NOW! **1-900-773-ROCK** ext 90

$2.99/min. Under 18 Get Parent's Permission. Avg. Call 3 min.

1-800-528-BAND From Canada! **1-900-451-3373**

$2.99 (U.S.)/min. Under 18 Get Parent's Permission. Avg. Call 3 min. ©1996 CCL, Bala Cynwyd, PA 19004 $3.99 (CAN)/min.

LIVE! WILD! PARTY ACTION! **1-800-824-LIVE** $1.99/min. Under 18 Get Parent's premission. ALWAYS HOT! ALWAYS FUN!

already written a verse melody, and Dave wanted to do something where he sang more. But after playing 15 other pieces of music for him, we still couldn't find anything that inspired him.

After thinking about it, he decided he wanted to go back to "Me Wise Magic." And I went, "Okay, cool." At the time he thought it sounded angry, but I convinced him that the verse melody didn't sound angry, it just sounded like some kind of strange creature. And the chorus was undeniably majestic and powerful.

That song has major imagery for me. There are so many vibes to it: the verse is one thing, the chorus is another, and then there's the breakdown before the solo, the solo, and the whole fadeout. It's a ride!

GW: Speaking of new songs, you recently switched to Peavey after playing Music Man guitars for several years. Why the change? And can you talk a little bit about the Wolfgang guitar?

VAN HALEN: Music Man and I had a falling out. I hope there are no hard feelings. The logical place to go was Peavey because they make my amps. And I really like working with them because it's a very family-oriented place. The Wolfgang is a natural evolution from the Music Man, 75 percent of which I designed. I just never thought that the guitar was finished. I always wanted a cross between three guitars—a Les Paul, a Telecaster and a Strat—and the Wolfgang is the realization of that dream.

To me, it's just an updated version of the Music Man. And in my opinion, if you compare them, the Wolfgang is a better guitar. It has a de-tuner on it, and the neck is angled back a bit so it's more comfortable to play. When I pick up a Music Man now it almost feels like it's bowed in. It's like playing a Les Paul and then picking up a Tele. It's a whole different feel. The neck has the same feel but the balance of the guitar is better, and I think it's better-looking with the arch top. We're coming out with a tobacco sunburst, purple, red, yellow, black and ivory. Six colors.

As far as the amp goes, I think the 5150 is pretty respectable and, believe it or not, it's the only amp I've never blown up. You can unplug the speaker cord and keep playing and it won't blow. If you do that with a Marshall or Hiwatt or anything else, it will just pop.

GW: You've always described your ideal guitar tone as sounding "brown." Is that still true today?

VAN HALEN: That ball has been thrown around so much that it's hard to keep track of what it originally meant. It was actually Alex's term for the sound of his snare—

YOU DON'T NEED BBE

Until you hear it!

Then your point of reference is forever changed.

"There is an added fullness and clarity. Stereo program becomes more three dimensional, more spacious. Dense textures become more pleasurable, with a more palpable space around each discrete instrument. This is powerful stuff. Maybe its voodoo?"
Recording Magazine

"As close as we've seen to a magic black box, the BBE 462 is probably the most cost-effective improvement you can add to your rig."
Guitar Player Magazine

"Listening on a variety of loudspeakers – JBL, KRK, Meyer, Tannoy, Yamaha and a few lesser-known names – I discovered that the BBE Process provided a nice punch to older recordings without being brittle or shrill. The LF contour emphasized the bottom end, without undue boominess."
MIX Magazine

"All of the mixes we played gained extra sparkle and clarity when processed with the BBE 462."
Keyboard Magazine

GO HEAR WHAT YOUR EARS HAVE BEEN MISSING.

A 30 second demo is all you need. Call your dealer now!

BBE®

5381 Production Drive • Huntington Beach, CA 92649 • ✆ (714) 897-6766 • Fax (714) 896-0736

HARD MUSIC TOP 25

CONCRETE SoundScan

LAST WEEK	THIS WEEK	ARTIST	TITLE
		WEEK ENDING 10/27/96	
—	1	• VAN HALEN	VOL. 1-BEST OF VAN HALEN
1	2	KORN	LIFE IS PEACHY
2	3	MARILYN MANSON	ANTICHRIST SUPERSTAR
3	4	TOOL	AENIMA
5	5	SUBLIME	SUBLIME
4	6	NIRVANA	FROM THE MUDDY BANKS OF WISHKAH
7	7	311	311
8	8	PEARL JAM	NO CODE
10	9	METALLICA	LOAD
9	10	SOCIAL DISTORTION	WHITE LIGHT WHITE HEAT...
6	11	CORROSION OF CONFORMITY	WISEBLOOD
12	12	RUSH	TEST FOR ECHO
11	13	RAGE AGAINST THE MACHINE	EVIL EMPIRE
13	14	ALICE IN CHAINS	UNPLUGGED
15	15	SOUNDGARDEN	DOWN ON THE UPSIDE
14	16	SMASHING PUMPKINS	MELLON COLLIE AND THE...
—	17	VISION OF DISORDER	VISION OF DISORDER
21	18	BUSH	SIXTEEN STONE
17	19	WHITE ZOMBIE	SUPERSEXY SWINGIN' SOUNDS
19	20	MARILYN MANSON	SMELLS LIKE CHILDREN
23	21	FUN LOVIN' CRIMINALS	COME FIND YOURSELF
16	22	TYPE O NEGATIVE	OCTOBER RUST
18	23	DIO	ANGRY MACHINES
24	24	CROW:CITY OF ANGELS	SOUNDTRACK
22	25	STABBING WESTWARD	WITHER BLISTER PEEL...

THE CONCRETE/SOUNDSCAN TOP 25 RETAIL CHART IS COMPUTER TABULATED FROM ACTUAL OVER THE COUNTER RECORD SALES FROM THE TOP HARD MUSIC STORES IN THE COUNTRY. © 1996 SOUNDSCAN

Visit The Music Zone on the world wide web @ http://www.themusiczone.com

CORROSION OF CONFORMITY *Wiseblood*

The South rears its ugly head again as C.O.C. continue to refine and perfect their mutant meeting of classic Sabbath-type riffs with the alcohol-soaked grooves of bands like Lynyrd Skynyrd. On *Wiseblood* (the first effort in the band's history to feature no lineup changes from the previous album), vocalist/guitarist Pepper Keenan steps more confidently into the spotlight, pouring out tales of broken hopes and desperate lives in his grizzled, well-worn voice. Meanwhile, the rest of the band stomps and kicks behind him, unleashing an all-consuming roar on tracks like "King Of The Rotten," "The Door," "Drowning In A Daydream," and the epic "Man Or Ash" (listen closely for the special guest vocal on that one!). Less politically-themed than earlier efforts, Wiseblood finds C.O.C. expanding their range while staying close to their roots.

EDWARD VAN HALEN

the meaty sound of beating on a log. It also seemed like a good way to describe my ideal sound at the time. If you listen to *Van Halen*, though, my sound is actually pretty bright—it's not really "brown" at all. It cuts.

My guitar sound is fatter these days than it is on the old records. I feel kind of guilty sometimes, because I'm definitely hogging the spectrum of sound on our records. I'm using five amps and cabinets at the same time, all with two mikes on them. There's a guy in Vancouver who made me a splitter box that allows me to use six amps simultaneously. I use three 5150's for dirt and two 5150's for clean, and each amp is on a different track. Also, each amp has two mikes on each cabinet, so you can change the sound of each.

GW: So you're not using Marshalls at all any more?

VAN HALEN: I use them and Hiwatts now and then. But the meat of the sound—the beef—are the 5150's.

GW: What about the gear you use on the two new tracks? I think "Can't Get This Stuff No More" represents the first time you ever used a talk box.

VAN HALEN: Actually, Matt *[Bruck, Van Halen's guitar tech]* ran the talk box for me. My mouth wasn't big enough. I went to Glen, "You try it," because when I did, it just sounded like a wah-wah. I didn't know you had to deep throat the damn thing! *[laughs]* Glen tried it first and said, "Fuck, it sounds the same as when you do it." Finally, Matt, who used one in his own band, tried it, and it sounded good.

GW: Did you use a DigiTech Whammy pedal on the solo to "Me Wise Magic"?

VAN HALEN: No, that's just a prototype Peavey with a Steinberger tremolo. And during the end I'm using a Fernandes Sustainer.

GW: What goes through your mind when you look back at all of this music?

VAN HALEN: I think it's been a hell of a ride. I think it shows growth and that we're always trying to get better at what we do. Each song is like a photograph—that's why we didn't re-mix anything, all we did was digitally remaster it so the sound quality would be better. Whatever magic was captured on each song, we wanted to leave intact. ●

TRENDS

Continued from page 214

never that clear-cut. In cases involving bogus versions of Deep Purple, Fleetwood Mac, War and countless doo-wop bands, the courts have often disallowed departed band members' attempts to use the group name because the ensemble they planned to take out was inferior to the point of being fraudulent.

But use of a band name goes beyond legal precedents and into moral and ethical issues—the very question of what *is* a band. Is it still Creedence without John Fogerty, the man who wrote, sang and produced almost all of their material? What about the Guess Who without Randy Bachman or Burton Cummings? Are people walking out of Pink Floyd shows because that isn't Roger Waters playing the "Money" bassline?

In the end, it boils down to credibility. Bands that don't formally break up—Van Halen, Pink Floyd or Kiss, for instance—seem more valid than a unit like Creedence Clearwater Revisited, which is resurrecting a famous name that's been dormant for years. Even the Guess Who was able to carry on for a time after the initial departures of its best-known members; these days, however, it seems a bit of a cheat when the only seminal members remaining are bassist Jim Kale, who owns the name, and drummer Garry Peterson, augmented by whatever journeymen they can line up. Call it the Guess... *Who?*

But musicians such as Kale and CCR's Cook reason that since they spent much of their lives playing the music and establishing the group's name, they're entitled to use it. Few have justified that argument as effectively as the Waters-less Pink Floyd, whose new material has been heartily embraced by fans.

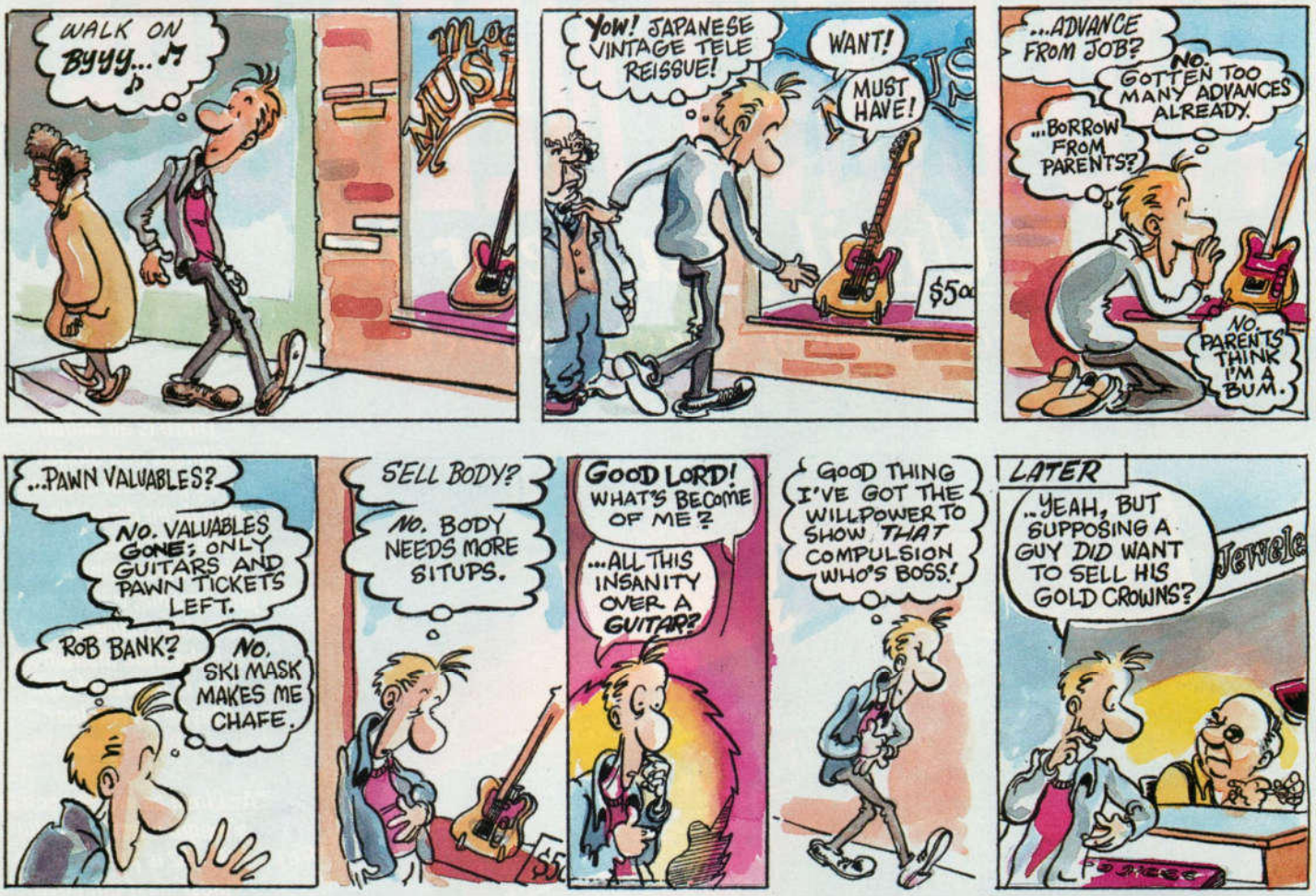
The counterargument, of course, is that the group's character is a function of the unique chemistry of the original members. When that chemistry is gone, so is the group. That's how the surviving members of Led Zeppelin felt when they disbanded following John Bohnam's death; ditto Krist Novoselic and Dave Grohl, who didn't dream of continuing as Nirvana following Kurt Cobain's suicide.

Sometimes, you just have to let go. ●

Guitar World *contributing writer Gary Graff is editor of the new book* MusicHound Rock: The Essential Album Guide *(Visible Ink Press, $24.95).*

SUBSCRIBE NOW!

GUITAR SAM — BY JIM RYAN



ADVERTISER INDEX

ACCESSORIES
Case The Music 64
D & D Manufacturing 178
Delta Slide Co....178
Discount Distributers....112
Furman 38
McPherson 200
Pro Innovative....178
Sabine....62
Sound and Stage 178
Wallacher 179
Whirlwind 194

AMPLIFIERS
Carvin 203
Crate....51
Fender 23
Gorilla 100
Groove Tubes 98
Hughes & Kettner 101
Laney 117
Line 6 37
Marshall 20
Mesa Boogie....84
Peavey 115
Vox 8

EFFECTS
Alesis 34
ART....2
BBE....211
Bixonic Expandora 64
Boomerang 179
Boss 49
Charlie Stringer....50
Digitech....95, 113
DOD 31
Dunlop 116
E-Bow/Heet Sound 114
Morley....25
Peavey 7
RFX....86
Tech 21 12
Toneworks....216
Zoom....39

GUITARS/BASSES
Carvin 203
Dean 102
Epiphone 60,61
ESP....199
Fender 9,193
Fernandes....87
GM Precision 112
Gretsch 97
Guild 106
Ibanez....5, 24
Jackson/Charvel 207
Lindert....202
Martin 11
Modulus 27, 29
Ovation 215
Parker 53
Paul Reed Smith....13
Pensa 30
Rickenbacker 77
Samick 122
Squier 99
Washburn 45
Yamaha....78

MICROPHONES
AKG 105

MIXERS
Mackie 189
Spirit 184

OTHER
Concrete Marketing 210
Concert Connection 208
DB Collectables 180
Disc Makers 175
Graphic Graffiti 179
GW Records....206
GW/Geffen Sub Ad....183
Replay Technologies....181
Rockabilia 196, 197
Record Graphics....213

PARTS/COMPONENTS
Allparts 112
Hipshot 198
Vibrotek....104
Warmoth 200

PICKUPS
Actodyne....88
Bartolini....114
EMG 22
Seymour Duncan 120
WD 204

PUBLICATIONS/RECORDS
American Educational....124
Ark 21 Records....98
Blind Pig Records 104
Capitol Records 6
Columbia House 50, 51
Connect the Neck 181
Cribnote 96
EnterActive CD-Rom 52
Gemini Records 175
Ignition Records 36
Legato Records 175
L.I. Research....179
Metal Method 201
Music Dispatch 174
NCE Guitar Tricks 178
PLAY KILLER GUITAR 100
Polygram Records 78
Starlicks 172
Stefan Grossman 179
Warner Bros Pub. 176,177
Wolf Pack Prod. 175

RECORDING EQUIPMENT
Tascam 73,75
Yamaha....205

RETAILERS
Daddy's Junky Music 126
Elderly Instruments....178
Manny's....179
Musicians Friend....111
Rhythm City 208
Richard Busters Music 204
Rock and Rhythm 76
Rolls Music 202
Sam Ash 86
Thoroughbred Music....96

SCHOOLS
Musician's Institute 63
Music Tech 100
Recording Workshop 202

SOUND REINFORCEMENT
Carvin 203
Community Sound 103
Electro-Voice....57
JBL 89

STRINGS
American Flyers 191
D'Addario 79
Dean Markley 59
DR....118
Ernie Ball 3
Fender 209
GHS 65
Martin 11
SIT 28

WIRELESS SYSTEMS
Samson....47

GUITAR WORLD(ISSN-1045-6295) is published monthly by Harris Publications, Inc., 1115 Broadway, New York, NY 10010. Single copy price $4.50 in U.S. and $4.95 in Canada. Basic subscription price for 12 issues is $34.95. Second class postage is paid at New York, NY and at additional mailing offices. Postmaster: Send address changes to Guitar World, P.O. Box 58660, Boulder, CO 80322-8660. Submission of manuscripts, illustrations and/or photographs must be accompanied by a stamped, self-addressed envelope. The publisher assumes no responsibilty for unsolicited materials. Copyright ©1996 by Harris Publications, Inc. All rights reserved under International and Pan American Copyright Conventions. Reproduction in whole or in part without written permission of the publisher is strictly prohibited. PRINTED IN USA.

1000 CD's for only $1895.00 !

with 4 page full color over b/w insert with clear tray and two sided tray card !

includes complete graphic design:
scanning... proofs... and film

dave allen • elad
martha b • dogbone • brim
crysis • the lovelites vs. the fuzz •
wanderlust • chameleon • back to back
blues band • moment of truth • what the chelm
paul summers • happy socks • oswald five-o •
katet • dreamland • dimbulb • estranged
sissyface • two by four • the western virus
story untold • chris hough • sauce • dancing skin
and bones • mud • machon catlin • chard
dog bone • danny boy • bella low •
ahmed ragheb • merry - go round •
happy sax • satarium •

recordgrafix

complete package includes:

- complete deluxe design of four page color / b/w insert w/ 2 sided tray card
- all film and proofs
- major label quality
- ready to ship in two weeks from time of design approval
- satisfaction guaranteed
- complete management , promo., & distribution packages available

1000 CD's & 1000 Cassettes
$2895

call today for your free design kit !

1. 800. 549. 5528
fax: 805.781.6863

RECORDGRAFIX: 3430 Sacramento Wy. suite A
San Luis Obispo. CA. 93401

ad design by Dana Widman

TRENDS

the name GAME

By Gary Graff

In the age of the partial reunion tour, band members battle over the rights to their monikers.

DANNY HELMAN

WHAT'S IN A name? In rock and roll, plenty—especially when it's a band name. More often than not, a band name transcends the names of its individual components, particularly when it comes to success. Consider who's enjoyed the greater fortune—Van Halen or David Lee Roth? Motley Crue or Vince Neil? Pink Floyd or Roger Waters? There have been a few exceptions—Phil Collins and Peter Gabriel succeeded outside of Genesis, for instance—but it's hard to find too many artists who better their lot upon discarding their band with its all-important moniker.

That's why the name is worth fighting over, and there have been a few good punch-ups of late. On the East Coast, David Byrne and his former bandmates in Talking Heads—Jerry Harrison, Chris Frantz and Tina Weymouth—went to the mats over the trio's decision to record and tour as "The Heads." Byrne filed suit, arguing that since The Heads was a well-established nickname for the band, his exes would be misleading fans.

"Look, it would be great if we could call this album Talking Heads and if David were involved and all that," Frantz says. "He's just totally opposed to the idea."

This particular matter was settled as a draw, with an out-of-court settlement that allows The Heads to carry on and Byrne to proceed with producing a Talking Heads box set.

Across the country, however, such a deal seems unlikely for the former members of Creedence Clearwater Revival, whose relationship has long been marked by acrimony. At the band's induction into the Rock and Roll Hall of Fame, for instance, John Fogerty wouldn't even play with bassist Stu Cook and drummer Doug Clifford. The legal fires ignited this summer when Cook and Clifford hit the road with Creedence Clearwater *Revisited*, an aggregate that includes former Cars guitarist Elliot Easton and a Fogerty soundalike named John Tristao on vocals. Not the real thing, but an incredible simulation.

Like Byrne, Fogerty has hauled his former cohorts into court, claiming that even under the slightly altered name, their activities are misleading and hurtful to the CCR legacy. To which Cook and Clifford—and the widow of Tom Fogerty, John's brother and former Creedence guitarist—say "bunk."

"We believe we have the legal right to use the name...and to play this music," says Cook. "We've attempted to bring John into it several times over the last 25 years; unfortunately, he's only gotten more and more distant from us.

"We changed the name purposely so people would know it's not the original band. We're more than content to get the word out that this may not be the Revival, but it's a great band. We do justice to the material."

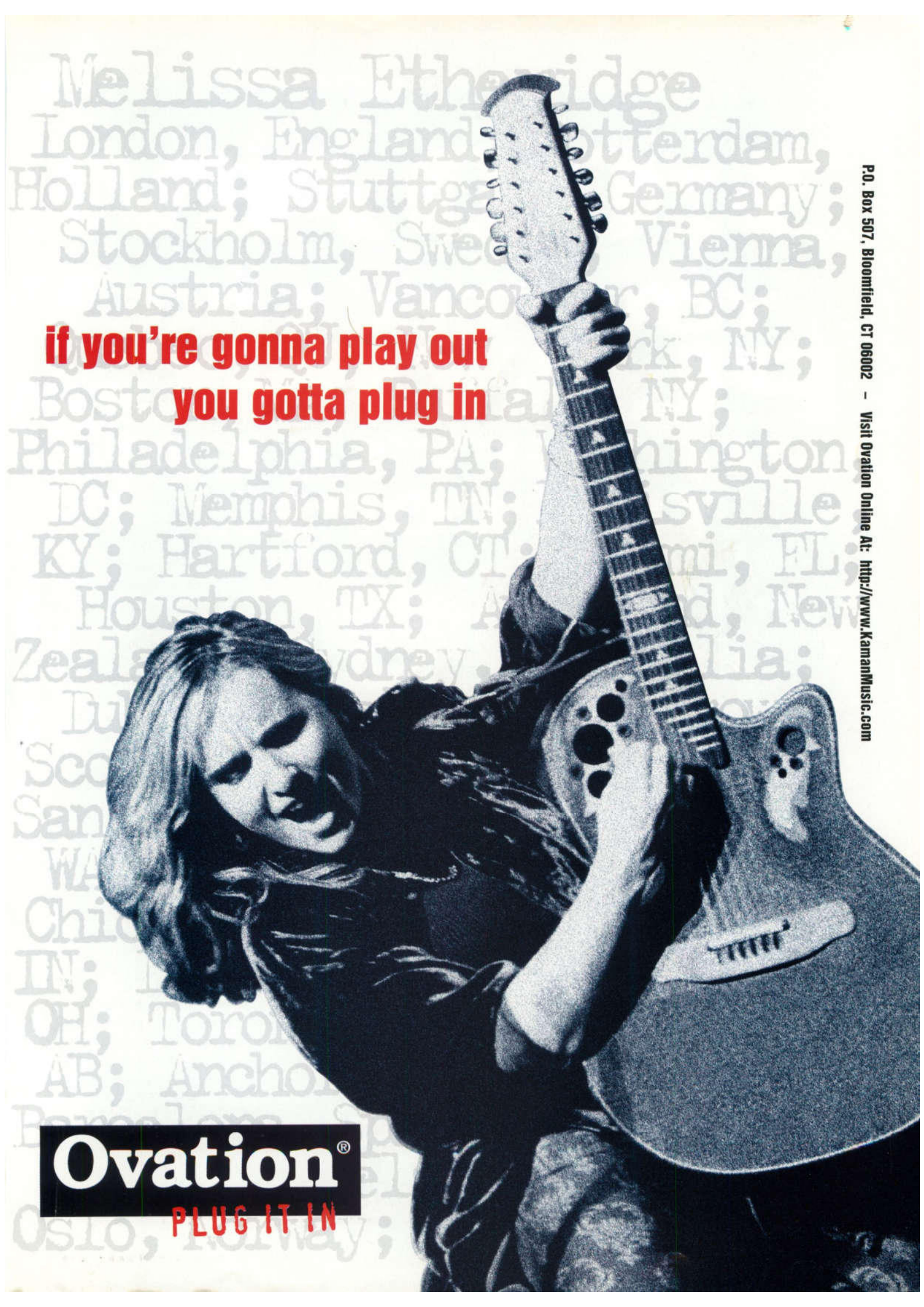
Name wars have been going on for ages; go back to the turn of the century and you'll find a suit involving the Sousa (as in John Phillip) Orchestra and a member who quit and tried to appropriate the name for his own ensemble.

Entertainment attorney Michael Novak says that, legally, there's a relatively clear definition of who holds rights to a band name. "Unless there's an agreement to the contrary, if you're a full-time member of the band, you're an equal partner...(and) you may hold yourself under that same name.

"That's why it's so important for there to be an understanding as to what happens when a member leaves. A band should take care of business early on. There should be a stipulation that if you leave the group, the name stays with the group," Novak says.

But it seems that real-life situations are

Continued on page 210


Melissa Etheridge
if you're gonna play out
you gotta plug in
P.O. Box 507, Bloomfield, CT 06002 - Visit Ovation Online At: http://www.KamanMusic.com
Ovation®
PLUG IT IN

PANDORA
Personal Multi Effect Processor

3:00 AM

YOU FEEL LIKE PLAYING, BUT THEY'LL CALL THE COPS...

Pandora shown actual size.

List: $300
New Sale Price:
$199

You could plug in your amp and effects, but you know what will happen. You could grab your Diskman® and listen to someone else play. Or, you can plug into Pandora, the world's smallest "personal effects processor," put on your phones and jam all night.

Pandora features 60 kinds of pro-level effects, like compression, overdrive, distortion, reverb, wah, pitch shifter and all the other "gotta haves."

It comes with 20 very cool multi-effects programs that run the gamut from metal to mellow. Best of all, you can use it anywhere, anytime and sound as good (probably better) than you will through your stage setup.

Because it also has features like Cabinet Resonator to recreate the sound of an amplifier's speaker cabinet, Pandora works great for direct recording, too.

And, if you're fast enough, you can even use it live.

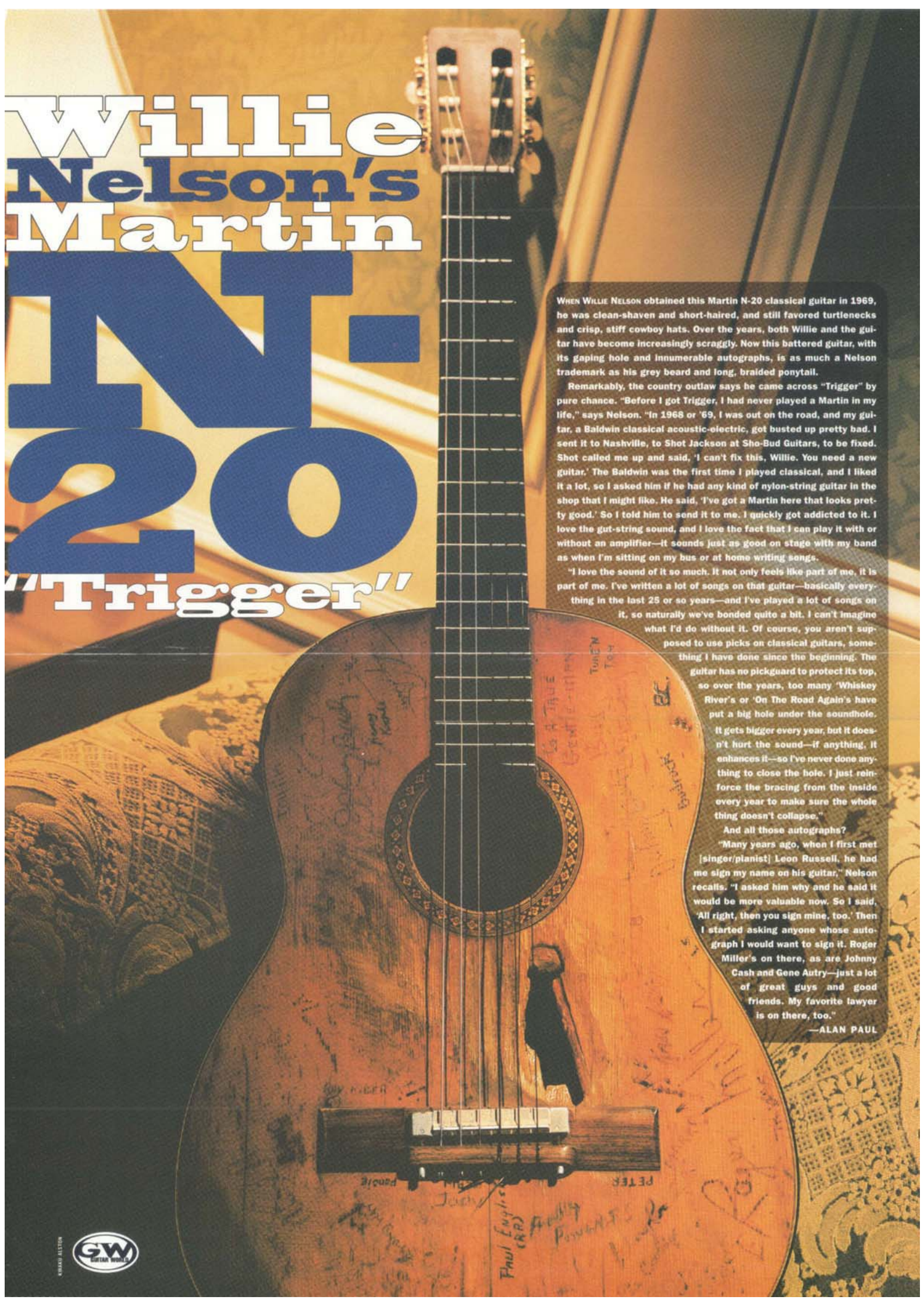
Hey, you can also plug a CD or cassette player into Pandora's AUX inputs and jam with your favorite band.

Pandora, now at a new low price. It could mean the difference between a good time and hard time.

TONEWORKS
HYPERFORMANCE PRODUCTS
KORG

©1996 Korg USA • 316 South Service Road, Melville, NY 11747-3201 • ToneWorks and ToneWorks Hyperformance Products are trademarks of Korg.

Willie Nelson's Martin N-20 "Trigger"



When Willie Nelson obtained this Martin N-20 classical guitar in 1969, he was clean-shaven and short-haired, and still favored turtlenecks and crisp, stiff cowboy hats. Over the years, both Willie and the guitar have become increasingly scraggly. Now this battered guitar, with its gaping hole and innumerable autographs, is as much a Nelson trademark as his grey beard and long, braided ponytail.

Remarkably, the country outlaw says he came across "Trigger" by pure chance. "Before I got Trigger, I had never played a Martin in my life," says Nelson. "In 1968 or '69, I was out on the road, and my guitar, a Baldwin classical acoustic-electric, got busted up pretty bad. I sent it to Nashville, to Shot Jackson at Sho-Bud Guitars, to be fixed. Shot called me up and said, 'I can't fix this, Willie. You need a new guitar.' The Baldwin was the first time I played classical, and I liked it a lot, so I asked him if he had any kind of nylon-string guitar in the shop that I might like. He said, 'I've got a Martin here that looks pretty good.' So I told him to send it to me. I quickly got addicted to it. I love the gut-string sound, and I love the fact that I can play it with or without an amplifier—it sounds just as good on stage with my band as when I'm sitting on my bus or at home writing songs.

"I love the sound of it so much. It not only feels like part of me, it is part of me. I've written a lot of songs on that guitar—basically everything in the last 25 or so years—and I've played a lot of songs on it, so naturally we've bonded quite a bit. I can't imagine what I'd do without it. Of course, you aren't supposed to use picks on classical guitars, something I have done since the beginning. The guitar has no pickguard to protect its top, so over the years, too many 'Whiskey River's or 'On The Road Again's have put a big hole under the soundhole. It gets bigger every year, but it doesn't hurt the sound—if anything, it enhances it—so I've never done anything to close the hole. I just reinforce the bracing from the inside every year to make sure the whole thing doesn't collapse."

And all those autographs?

"Many years ago, when I first met [singer/planist] Leon Russell, he had me sign my name on his guitar," Nelson recalls. "I asked him why and he said it would be more valuable now. So I said, 'All right, then you sign mine, too.' Then I started asking anyone whose autograph I would want to sign it. Roger Miller's on there, as are Johnny Cash and Gene Autry—just a lot of great guys and good friends. My favorite lawyer is on there, too."

—ALAN PAUL

KIMARU ALSTON

GW GUITAR WORLD

Black Sabbath

Never Say Die, 1978

Tony Iommi & Ozzy Osbourne